

Sets in Order

35¢

JUNE
1963



SQUARE DANCE LADIES

As Seen by the Men

(see page 19)

ST. PAUL HOSTS THE NATIONAL

(see page 12)

**The Official Magazine
of SQUARE DANCING**



Bulletin No. 3

SETS IN ORDER AT ASILOMAR

July 28 thru August 2, 1963

The Thrill of the First Time

Folks who go to Asilomar year after year talk about the fun they have in getting re-acquainted with friends they met at earlier sessions. Actually the alumni do have a wonderful time, but most of them all agree that an unbeatable thrill was in attending their first Sets in Order Asilomar. Like a "home" square dance club, Asilomar represents the epitome of friendliness. In no time at all you will find yourself swept up into the many enjoyable activities. Within the first 24 hours you will find that you are well acquainted with many new square dance friends you have never met before. If you have not yet attended an Asilomar, or if you're a member of the Alumni, wait no longer. You'll have a wealth of fun awaiting you.

Behind the Scenes - Planning for Asilomar

While a Sets in Order Vacation Institute at Asilomar lasts only the better part of a week, it is months in planning. Each phase of the program is carefully studied. The selection of a staffulty is made more than a year in advance and brochures and other publicity media must be planned and mailed out many months ahead of the opening dance. Schedules covering every hour of the vacation course are worked out and sent to each of the staffulty members for their preplanning. The badges, notebooks, menus to be checked, afterparties to be planned, children's programs to be worked out in detail - are just a few of the things that go on year 'round at Sets in Order headquarters in preparation for the event.

Callers' Course at Asilomar - Filled

The innovation at this summer's Sets in Order Asilomar already is marked as a success. The course for callers - limited to 20 callers and their wives - was filled soon after announcement of the course. Ed Gilmore of Yucaipa, California is the course leader.

The Trick of Enjoying a Square Dance Vacation - Learning to Pace Yourself

At first, attending a square dance vacation will seem like a visit to a dancing smorgasbord. The wonderful staffulty and a schedule filled with things you enjoy doing make every minute a temptation. However, soon you will learn to take in those things you enjoy most - sitting out occasionally when you would like to just rest and perhaps even going up into the balcony and looking down upon the circles and squares of dancers in action. You'll soon learn to "adjust" to Asilomar. It's up to you.

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Sets in Order

462 No. Robertson Blvd.
Los Angeles 48, California



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I am 15 years old and square dance as much as my parents. In school when I talk about it, I am looked upon as a "square" — which works in rather appropriately.

I like square dancing very much. I have gone to the 10th Annual Square Dance Convention at Cobo Hall in Detroit and went again to the 2nd Annual Michigan State Convention.

We like SIO very much. I look forward to it for the "Experimental Lab.". I think if more people read this magazine, they would have a better understanding of square dancing.

Richard Messal
Willoughby, Ohio

Dear Editor:

Betsy and I feel that the club is the place where lasting friendships are formed, where the continual learning takes place, where the real fun of the activity is found and that the club caller should be able to teach both rounds and squares to its members.

There is nothing in this world to equal the look in the shining eyes of a new dancer on graduation night when he comes up to the stage to thank you for the most wonderful year he has ever had. Look after him and your club will thrive...

Russ Ard
Victoria, B.C., Canada

Dear Editor:

I have just finished reading Ed Epperson's— shall we say— confessions (S.I.O., March, 1963) and if anyone thinks he didn't open up his soul and really tell the truth they are nuts. Or they never heard Ed before his "change-over" to danceable calling.

One night my taw and I and two other couples will never forget is the first night we danced or tried to dance to Ed's calling...Ed will now draw a real large crowd.

I do a lot of calling for a local punk and have been in the "biz" since the late 20's...And my
(More letters on page 42)



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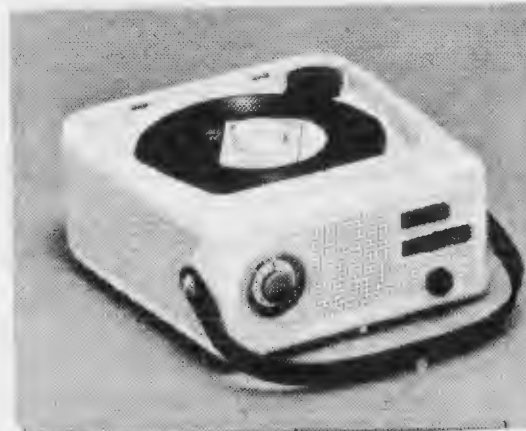
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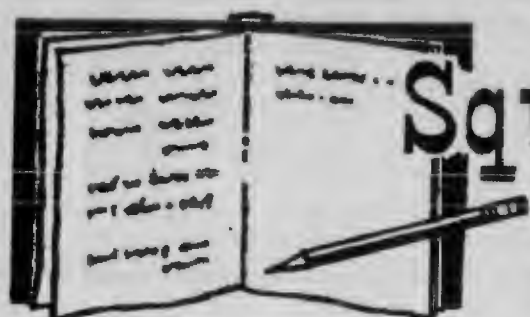
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Square Dance Date Book

- June 1—Centennial Hoedown Spring Jamboree
Armories, Sault Ste. Marie, Mich.
- June 1—Annual Dairy Festival Square Dance
State Univ. Ballroom, Logan, Utah
- June 7-9—5th Ann. San Antonio Council R/D
Festival, Munic. Audit., San Antonio, Texas
- June 8—Elkaroo Club Lehman Caves Dedic. S/D
Lehman Caves Natl. Mon., Baker, Nevada
- June 8—Billy Bowlegs 4th Round-Up Square
Dance, Pryor Jr. H.S., Ft. Walton Beach, Fla.
- June 9—Toledo Callers' Assn. All-Day Workshop
Toledo, Ohio
- June 14-15—10th Ann. Florida S/D Convention
Civic Audit., Jacksonville, Fla.
- June 14-16—15th Ann. Washington State Fest.
Eisenhower High School, Yakima, Wash.
- June 15—Annual Spring Round-Up
Armory, Albion, Mich.
- June 15—S.E. Dist. Summer Dance
Civic Audit., Ardmore, Okla.
- June 15—Red Rock Ramblers Trail Dance
Lyons, Colo.
- June 18—Jackson Council Trail Dance
City Audit., Jackson, Miss.
- June 18—Trail Dance
Landing Shopping Center, Kansas City, Mo.
- June 18—Swinging Squares Trail Dance
Randhurst Shopping Ctr., Mt. Prospect, Ill.
- June 19—Toledo Callers Put-In-Bay Ferry Trip
To Middle Bass Island, Ohio
- June 20-22—12th Ann. Natl. S/D Convention
Audit., St. Paul, Minn.
- June 21-22—EAASDC Summer Jamboree
Berchtesgaden, Germany
- June 21-23—Centennial Square Dance Festival
Concord College, Athens, W. Va.
- June 22—3rd Ann. Flower Fest. Square Dance
City Audit., Lompoc, Calif.
- June 23—2nd Ann. Rare Squares S/D Festival
Newton Lake, Carbondale, Pa.
- June 28-29—Holiday in Aspen State S/D Fest.
Aspen, Colo.
- June 29—4th Annual Aqua Duck Festival
Savannah Beach, Ga.
- June 29—Kentucky Lake Assn. Trail Home
Dance, Amr. Leg. Hall, Mayfield, Ky.
- June 29—Carter Lake Night Owl Dance
Omaha, Nebr. (Dates continued on page 52)

Sets in Order

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and for the general enjoyment of all.

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SINGING CALLS

JAMES — Blue Star 1655

Key: B flat Tempo: 132 Range: High HC
Caller: Marshall Flippo Low LB
Music: Standard 2/4 — Vibes, Piano, Drums,
Clarinet, Guitar, Bass, Saxophone

Synopsis: (Figure) Heads square thru — do sa do
— star thru — do sa do — right and left thru —
star thru — swing — girls star left — same men
do sa do — swing — allemande — weave —
do sa do — allemande — do sa do — bow —
weave — swing.

Comment: A well written dance and fun to do.
Lead of music is not definite and tune is un-
usual so this will take practice to call.

Rating ☆☆☆

BILL'S POOR BOY — MacGregor 975

Key: C Tempo: 128 Range: High HC
Caller: Bill Ball Low LC
Music: Western 2/4 — Accordion, Banjo, Bass,
Guitar

Synopsis: (Break) Circle — corner left for a do
paso — new corner right — new partner left —
out to right and weave the ring — original
partner promenade — swing. (Figure) Heads
lead right, circle — heads break to an 8 hand
circle — whirlaway — circle — reverse, single
file — gents turn back — box the gnat — do
sa do — swing — promenade — swing.

Comment: Music is adequate and sounds like the
same instrumental used by this label several

(Reviews continued on page 58)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follow: ☆Average, ☆☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆☆Outstanding.
No rating will be shown for Sets in Order records as the
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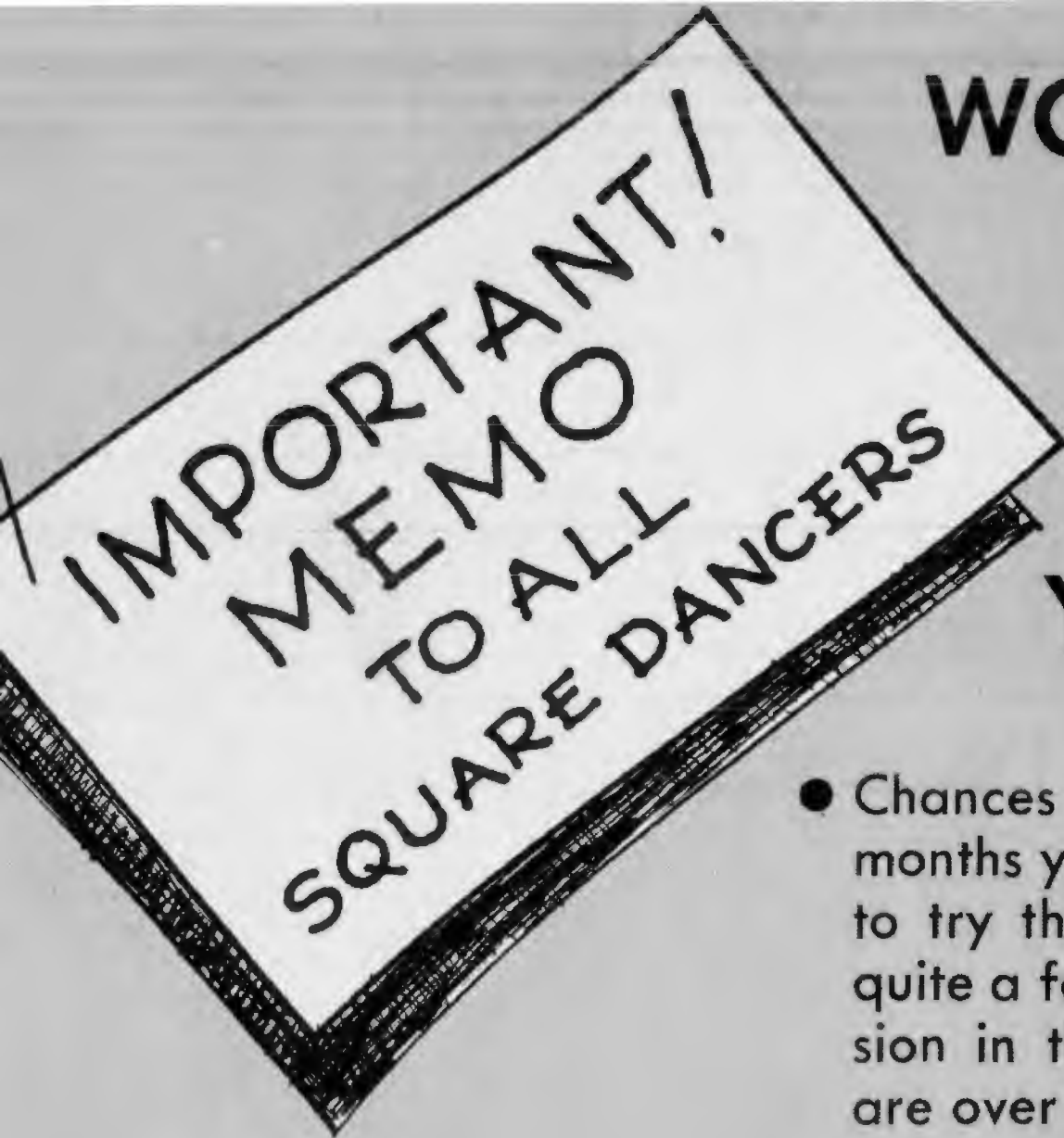
A RABBLE-ROUSING
NEW SINGING SQUARE!

"WHAT A DAY"

Maybe we oughta call this one "What A DANCE," the way MAX FORSYTH of Indianapolis handles it because he gives it everything in the book—and he's got a big book. This is one of those "cannon-ball" numbers that lift the dancers three feet off the floor, and the kind that Max loves to rock. Easy for other callers to deliver, too. PETE LOFTHOUSE and seven other sturdy musicians got together on the music with highly effective results.

Windsor No. 4821 - Flip-instrumental

TO OUR CANADIAN FRIENDS!
The above releases are also being pressed in Canada and will be available to you at about the same time and same price as the U. S. issue.



WOULD YOU LIKE TO INSURE YOUR $\frac{S}{D}$ INVESTMENT?

- Chances are that sometime during the last twelve months you helped induce at least one new couple to try the fun of square dancing. You invested quite a few hours, some energy and some persuasion in this couple. Today, perhaps, the classes are over and the couple has ventured out into the great world of square dancing.
- Remember back to the times you had to encourage them through their class sessions — when it seemed they had two left feet. Remember how much fun it was to watch them discover their Allemande Lefts and how they realized they weren't so dumb after all? You began to be paid off for your investment when you saw them graduate and dressed in their first square dance togs.
- Now you realize they're on their own. You hope they will continue in square dancing and that it will continue to be important to them. There is a way to insure their fun as well as your own investment of interest in an effort to hold them as a permanent part of the square dancing world. The insurance policy is a subscription to Sets in Order. One low premium — \$3.70 — covers them for an entire year. For this price, we will dangle in front of them an enticing picture of square dancing each month. We'll give them ideas to help them contribute to the future of their square dance club. We'll tell them about square dancing and square dancers in all parts of the world — in pictures and in stories. The time between square dances will be kept alive with reminders of the fun this activity has for them.
- Now that summer is here and other things may come in to occupy their time, investment in Sets in Order insurance will remind them continuously of square dancing. Then, when things start up with a bang in the fall season your couple will be as enthusiastic as ever.
- No question about it. Your answer is Sets in Order. Not only does your investment keep your own enthusiasm high but you can be assured it is doing the same for your friends.





AS I SEE IT

bob osgood

June, 1963

ACCORDING TO OUR CALENDAR it's that time, once again, to pack up and head for the National Convention. The Big Event this year marks number 12 on the list and, after missing the one in Florida last year, Becky and I are looking forward to attending this one in the land of *lakes and pines*.

If you've ever been on a square dance club executive committee or been responsible for a local square dance festival, you are fully aware of the vast amount of work necessary to put on such an event. However, when the responsibility reaches state festival, regional, and then national convention size the task is no longer a simple proposition. The folks who put these things together indeed deserve our very sincere respect. We feel that they certainly must love their hobby in order to spend the many hours dedicated to the enjoyment of those who attend.

Who knows what St. Paul will unfold. I think we're all eager to see the entire State of Minnesota in action and working together. The Twin-Cities of Minneapolis and St. Paul are in an excellent position to show the rest of the square dancing world how two neighboring areas can cooperate in providing pleasure for guests coming into their state.

We'll be eager to watch the various events and see if the National Convention is truly reaching maturity. Naturally, with something of this size, there are many problems to be solved; but each year the Convention should be smoother as a result of past experiences.

In this issue we mark a milestone by completing our 240th page of free advertising dedicated to the National Convention idea. We believe that the National is in an excellent position to be of benefit to this activity and to promote square dancing throughout the world.

We still have hopes that as a result of these conventions, finances will be available to help provide promotional materials, folders and pamphlets free of charge to communities all over the world who want to start square danc-

ing programs. We'd like to see this Big Event responsible perhaps for helping to set up an impartial square dance advisory board that will help in the public relations and advancement—not just of future square dance conventions but of the entire activity. We would like to see, as a result of the National Conventions, a special booth at the coming New York World's Fair where the general public might get its first glimpse of this great activity as it actually is.

Minnesota—our hats are off to you and we're looking forward to this opportunity to once again meet many wonderful friends.

A Thought on Classes

A FRIEND OF OURS RECENTLY handed us a bit of publicity on a new class idea for his community and asked us for comments. Classes are a pet project of ours so we dropped what we were doing and gave the flyer a going over.

According to the announcement there were to be 12 lessons aimed at teaching the non-dancer how to square dance. The lessons would feature a different caller each night—a total of 12 to complete the course. The lessons were free.

What did we think?

Well, it sounded great—except for three things. (1) You can't develop an appetite for square dancing in 12 lessons any more. (2) We're strong believers in the single-caller as opposed to the multiple-caller class idea. (3) The FREE bit is a mistake.

Let's look at that last item first. A number of years ago the local Y put on a series of lessons—as a community project. Square dancing had been going on in the high school for a number of years and had been highly successful. Classes were full and there had been a waiting list. This prompted the local citizens to feel that a Y-sponsored series—and for free—would bring folks out in droves. It didn't.

People came the first night. As a matter of fact they had a fair turnout as you might expect for a one-night square dance party. However the participants didn't come back regularly

and the executive committee finally decided to give it up.

We felt then — and we do now — that people automatically put their own value on things. Something that's free (they feel) just *couldn't* be worth very much. People pay for a movie, they pay to play golf or to bowl or to do almost anything else. Why then should their square dancing be gratis? *Maybe it's so unpopular that it has to be given away?*

Probably some kind soul will come along and say, "But square dancing is so much fun, we want everyone to enjoy it." Well then, friends, if you really mean that, don't give it away. Be intelligent in what you charge for lessons. Don't scare folks away with more than the area will bear — *but charge something*.

Sure enough someone is going to say, "Ah yes, you're a caller and you're thinking about what you're going to get paid." No, that isn't it at all. That Y-dance series that was free to the dancers provided a paid caller and supplied the hall, donuts and coffee and even furnished a paid parking lot attendant. But for all the money it cost, it was unsuccessful in its attempt to add more dancers to the local scene.

More Than One Caller?

And what about the multiple callers? Sometime we're going to have to set aside several pages about callers and the teaching of classes. Why in the world is it that the most experienced callers in an area are so often too busy to be bothered with classes and the job of instructing goes to the more inexperienced callers? This we'll never be able to fully understand. Thank goodness this isn't always the case; but all too frequently it appears that the new caller and the new dancer belong to each other *because they're both beginning*.

You know how hard you work sometimes to get a non-dancer interested in attending his first class and you know that it's going to take a heap of selling to keep him interested. So why shouldn't he have the very best, most-experienced caller the area has produced for his teacher?

Teaching a class is an art. No, it's a science, that needs to be studied and analyzed. It is not the place to experiment. Have you ever heard of a high school or college offering 12 lessons in French, chemistry, or accounting with a different teacher for each lesson? No one comes up and says, "There are 12 French teachers in the town — we don't want to hurt any of their

feelings — so we'll ask each one to take a different lesson." That would be rather silly.

But wouldn't it be just as ridiculous to expect 12 different callers to teach *one* class? Continuity — the ability to set up and maintain an intelligent order of teaching — is just one of the problems.

An Important Responsibility

A new dancer is a *very precious thing*. Before he even starts his first class he may have his mind made up that he's not going to like it. That fellow up there at the mike is his *mortal enemy*. Those strangers surrounding him are out to do him no earthly good. The first step is to gain his confidence, and then to prove to him that he can learn and that he's not going to be embarrassed. Slowly he develops confidence in himself and slowly he begins to trust his teacher and he no longer fears those around him.

If, after each lesson, he must get reacquainted with a new voice and a fresh personality behind the microphone his misgiving are reinstated with each session of the class. No two callers are alike in their teaching methods and certainly they all differ greatly when it comes to personality, calling style, and ability. Take any one caller with average capability or better, and we'll venture to say that he'll be able to do a much more successful job with a group of beginners than a team of 12 of your area's best callers combined.

And then there's the point of the 12 lessons.

We can remember when lessons were unheard of in square dancing. Actually, when you think of how long square dancing has been around, this doesn't seem too long ago. About 1947 we had our first series of lessons here in our area. The course featured 7 sessions and, believe us, by the time the last lesson rolled around we were frantically scraping for more material that we hadn't already taught. Five or six years ago we reached the spot when 30 lessons were the minimum required in order to develop *good* dancing. Theoretically, today it should take even longer.

Some Things Don't Change

It still requires about the same amount of time to get folks to dance to the music and to move automatically in reacting to the caller's commands. This period of time fluctuates with each different class. No two classes we've taught ever reacted in the same way to the teaching. With each new class there is a new

average class-ability just as there is a new *average class personality*. They just never are the same and the key to teaching success is *flexibility*. We contend that no caller will ever know, when he starts, exactly when a class, as a whole, will reach that first plateau of dancing *automatically*. Progressing steadily without losing members is his great challenge and only by taking one step at a time—without deadline and without rush—will he be able to deliver to the community and the world of square dancing his harvest of new dancers.

And so you see, 12 lessons can be a problem. If, after 12 lessons, the class is graduated and 10 or 15 squares of new dancers are told that their class days are completed and that henceforth they are to be known as "square dancers," a fantasy has been created. What will happen when they start out to visit the clubs in the area? What happens to their confidence when they find out that there is much they don't know? And there will be much—for 12 lessons is only a beginning, not a termination, of the learning period.

This is the basis of our criticism of the little announcement card. You may not agree with us and you may have your reasons. Just remember, a person who once drops out of a class for whatever reason, in all probability will never join another. "He's had it—and that's that. On to bowling!"

Where Are We Going?

IN THE MARCH 1963 ISSUE of *Sets in Order* we set out to make a study of the square dance picture as it is today, determining to discover just where we stand, where we've been, and where we're going.

We set out in that issue to take a good close look at the elements that will have a bearing on our thinking. We determined, first of all, to uncover the obvious points that we must consider. We decided that eventually we would examine closely some of the less tangible qualities and perhaps come up with some thoughts and recommendations which might help us all in shaping a course for the activity in the years to come.

In our *look #1* we listed the 279 terms that we have come across in the last 15 years. Just as we imagined, additional names we had overlooked poured in to us from friends in different

areas. The total number has now risen past the 300 mark.

However, our *look #2* attempted to get a bit more realistic. In the April issue we ran a 16-page illustrated section listing those figures and movements which we considered the *basics of square dancing*.

Having talked basics and the dances, we switched last month to the subject of *dancing*. We attempted to prove that it wasn't necessarily *how much* you knew but *how well* you were able to dance, that counted.

In talking *styling* and *dancing ability* and *thoughtfulness* and *comfort* we went directly to the ladies in square dancing for their opinions regarding the men. The results truly were eye openers and this month we decided to turn the tables a bit and go to the men for their opinions on the square dancing ladies. Naturally the composite of this month's feature (which starts on page 19) and last month's will give us a rather complete handbook on the subject of styling. Next month we hope to move on to another phase of this study.

Ed Durlacher

WE WERE SADDENED TO LEARN of the passing of a well-known square dance figure last April 6th at the recreation convention in Long Beach, California. Ed Durlacher of Long Island had for years promoted square dancing in schools and recreation departments all over the country. His work even carried him to Europe, where the government sponsored him on a tour of cities and bases spreading the word of recreational square dancing.

Ed was not necessarily involved with modern trends and changes, but was interested most of all in appealing to the great number who wanted to just touch square dancing and enjoy the uncomplicated pleasures of dancing to simple, uncomplicated calling. We look back with pleasure at times spent in our living room "arguing" over the values of the simple dance versus the more complicated.


We remember watching in amazement as Ed directed 6,000 non-dancers in the open Mall in Central Park in the heart of New York. Ed was forever trying to de-emphasize the square dance fanatic and to underline the importance of trying to introduce just a little square dancing into everyone. Through his records, his years of travel, and his books and articles, he indeed succeeded in his goal.



MINNE



Karl F. Rolvaag
Governor
Minnesota



STATE OF MINNESOTA
EXECUTIVE OFFICE
SAINT PAUL 1

KARL F. ROLVAAG

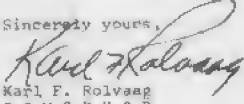
DELEGATES

Welcome to the Land of 10,000 Lakes!

Minnesota and St. Paul are pleased and honored to welcome delegates and guests to the 12th Annual National Square Dance Convention. We are extremely happy that we have been selected as hosts to this wonderful event.

During your stay here we are sure that you will meet and grow fond of our fine people and our glorious surroundings. Minnesota takes justifiable pride in its scenic beauties -- its lakes, woods and famous parks -- and we do sincerely hope that you will have ample opportunity to see and enjoy them during your visit.

Best wishes for a successful convention. I am sure that once you get to know the people and wonders of our state, you will decide to return again and again.

Sincerely yours,

Karl F. Rolvaag
GOVERNOR

Scene of the Action
Municipal Auditorium
St. Paul

SOTA

READY FOR THE 12th *National*

SQUARE DANCE CONVENTION

SAINT PAUL MUNICIPAL AUDITORIUM

JUNE 20, 21, 22, 1963

WE'RE ALL SET TO MAKE IT an *even dozen*, commemorating 12 years of National Square Dance Conventions. The square dancers of the State of Minnesota this month roll out the red carpet welcome mat to square dancers from all parts of the world.

The usual formula of the massive dances, the smaller and more concentrated workshops, the exhibitions, panels and other features that have highlighted the past conventions will again be very much in evidence.

The St. Paul-Minneapolis *Twin-Cities* are no newcomers on the square dance festival scene. For years they have produced successful Mid-Winter Snow Carnival square dance extravaganzas and other yearly festivals bringing together square dancers from many areas to enjoy the fun. On the 20th of this month dancers from all over will have an opportunity to see this area in action.

Those connected with past conventions predict that at least 12,000 dancers will be in attendance for the three days of the convention. Many will be the enthusiasts who plan to extend their vacation stay well past the 3-day running time of the convention, in order to visit some of the hundreds of beauty spots in this land of lakes and forests.

The Chamber of Commerce and other local groups in the St. Paul-Minneapolis area are ready to help the square-dancing vacationists make the most of their spare time.

The hats of square dancers *everywhere* are off to you, Minnesota, in your role as host of this great event. *Happy Dancing!*



George J. VaVoulis
Mayor
St. Paul

OFFICE OF THE MAYOR
CITY OF SAINT PAUL
EXECUTIVE DEPARTMENT

George J. VaVoulis
Mayor

April 17, 1963

141 City Hall and Court House
Saint Paul, Minnesota

GREETINGS:

It is a privilege and honor for me to welcome to St. Paul each of the delegates to the 12th Annual National Square Dancing Convention.

St. Paul is the gateway to the north vacation land of the State of Minnesota. As visitors, you are minutes from watching the Minnesota Twins play major league baseball, viewing one of the Nation's largest zoos, landing at one of this country's newest international airports, and touring a State Capitol building. Our city has a progressive future. Right in the heart of our downtown area an \$5-Million Dollar Urban Renewal Project will soon rise. A new 22-story major hotel will be erected. Opening soon will be a new large and modern retail department store, first of its kind anywhere in the nation.

For these reasons, we hope that your stay in the Capital City of Minnesota will be one long to be remembered, and that your convention will be a success, and that you will return to our city often and stay longer.

Sincerely,
George J. VaVoulis
GEORGE J. VAVOULIS
MAYOR

g/v/e10

OVERSEAS DATELINE



Nicosia, Cyprus... The Island Hoppers square dance group now comprises 39 members including U.S. military and government personnel with English, Scottish and Greek couples. The club is dedicated to bettering relations thru the enjoyment and relaxation of square dancing. The Island Hoppers have enjoyed their first Anniversary Party, with caller Benny Gervais keeping the crowd going until the wee hours of the morning.

—Glenda M. Swank

Morocco... Kenitra Squares meet weekly in Port Lyautey, with Gene Chunn and Dee Leach calling. This group is inured to unusual situations such as last January's when Chunn was isolated from the town by flood conditions and a bridge washed out. A few dancers were able to get thru mud and rubble from their outside locations to come to the dance, anyway, cheery as always. Rick Wilson organized an exhibition square for a Farewell Party at the CPO club and then called for audience participation. It was the most popular event of the whole evening.

Germany... The Frankfurt "Scholarship Dance" sponsored by Beaux & Belles, Merry Mixers and Taunus Twirlers "hit the top" by accumulating more than \$500.00 to contribute to the Frankfurt High School Scholarship fund. The dance was an all-day affair from 11 A.M. to 11 P.M. and German press and radio were present plus Army press media. John Baumgartner, Jim Floyd, Tom Grogan and Jocko Manning MC'd

the affair with much fill-in help from visiting callers. It is hoped that these proceedings will take place annually.

Globe-trotting caller Rickey Holden called a Special Dance on April 6 in Mannheim, sponsored by the European Leaders and Callers Assn. This was a sort of warm-up to the event on April 19-20 when Rickey conducted a Caller's Clinic and a Contra Clinic at Stuttgart and also called a few tips for the regular dance program of the Spring Jamboree at Killesberg.

The European Association of American Square Dance Clubs Newsletter reports that the Berlin Dancing Bears extend an open invitation to all association members who might be visiting Berlin. Those visitors will be eligible for the new "Behind the Iron Curtain" badge which has been designed to emphasize their "peculiar" status!

Cristobal, Canal Zone... Star in a Circle Square Dance Club held an oldtimers party in March at the Ancon playshed. Fifty guests and 32 members enjoyed squares and rounds. Callers were Bob Sieler, Earl Dailey, Ross Cunningham, Howard Osborne and guest caller Wes Townsend. Highlight of the evening was a mock square dance shotgun wedding initiating the newest members of the club. —Mrs. Lou Parker

Squares dancers from United States Army School, Europe, Oberammergau and two invited clubs from Munich, Germany, square danced 5 April 1963 to the calling of Rickey Holden (far right). The dancers not only danced but learned some new routines.

Quite a bit of nostalgia here, smiles notwithstanding. Wally and Carolyn Wallway hold the banner with Rick and Frances Rickstrew as onlookers. Sherifian Squares have scattered because of the closing of the Air Base in Casablanca, Morocco, but the banner flies on.



THE DANCER'S WALKTHRU

Sets in Order

THEME FOR JUNE

THE YOUNG IN HEART DANCING GRANDPARENTS

WHILE WE ARE NOT TOUTING a particular soft drink label, we are advertising our favorite product for this month—Dad. Hail to the King—Father. Cheers for him, not just on Father's Day, June 16th, but throughout this entire month.

Why not feature him at one of your club dances in June? You might check back into your June 1961 SIO for some suggestions to honor Dad, and you might also enjoy the following idea for a table decoration to salute him.



Our motif is made from empty Dad's Root Beer bottles, topped with styrofoam heads and completed with paper ties. Facial expressions and hair are bits of colored felt glued onto the styrofoam, and then the entire head fits securely into the neck of the bottle on a narrow piece of wood dowling.

A variety of types of ties can be fashioned from bright construction paper and slipped over the necks of the bottles.

It would also be possible to use filled Root Beer bottles by gluing the heads to the bottle caps and then perhaps these bottles could be presented to the Dads as a token of all the "Moms'" affection.

A nod of our styrofoam head to Eleanor and Frank Marzocco and Maxine and Gene Ragland for this suggestion.

HOW OFTEN HAVE YOU THOUGHT, "It doesn't matter what my corner does for a living, what church he attends or how he votes; all that's really important is that he's a square dancer!" This is one of the choice aspects of our activity: the joy of being with people just because they are people.

It might be rather amazing, however, to sometime discover the similarities which undoubtedly exist between ourselves and the people with whom we dance. One such instance arose about two years ago in Illinois when Lucile and Andy Hall were expecting their first grandchild. They suddenly found that they were surrounded with dancing grandparents—and a plan began to blossom.

The culmination of the idea was the formation of the *Grandparents Square Dance Club*, membership quite naturally limited to those who have been elevated to this high position. Their caller, too, is a grandfather and the only guests who may be invited are square dancing grandparents.

The club celebrates Grandmother's Day on the Sunday following Mother's Day, at which time the entire group gets together and all the grandpas take the grandmas out to dinner with the club buying corsages. Another special event is a family picnic in June when members host their children and grandchildren and are encouraged to brag about their offspring.

What other symbol would these folks use for a badge than—you're right—a bootee? Pink and blue yarn inserts at the top of each badge indicate the number and kind of grandchildren of which the wearer may boast.

How wonderful for these grandparents to have found each other through a hobby they all enjoy. May many more such youthful dancing enthusiasts grace square dance halls throughout the country.

THE LINE OF COMMUNICATION

SAVANNAH SQUARES NEWSLETTER

VOLUME III Issue 8 November, 1962

EDITORS: FRINGS AND JARVIS ARENS 603 ANDERSON AVENUE AD 2-2096

Co-Editors
 GENE AND CORENE COBB AD 2-1816
 ELBERT AND CAROL EICHOLZ EL 5-1613
 MARK AND HELEN HOWARD AD 3-7358

MARION AND VIC KENNICKELL AD 2-2096
 KURT AND HENRIETTA INNECKEN AD 6-1

TURKEY TALK EDITION

Our club has fallen back for the classiest class of square dancers this side of Nashville and points north, east, south, and west --

The caller is the best.
 The class is passing the test.
 Club members offer best.
 The PICNIC provides the BEST.

Club members who have not visited the class are missing a lot of fun. The class is enthusiastic and making great progress. Fun Nights are being held on extra nights occasionally. On one Fun Night Mary Haygood honored Louis Haygood and Paul Helstrom on their birthdays. Even after an evening of GULLING Louis was able to blow out all of the candles on his beautifully decorated cake. Here is a list of the class members. We want every one of them to join Savannah Squares, so make it a point to get to know them and let them know you. The mutual admiration society will do the rest.

ADULT SQUARE DANCING CLASS SOUTHSIDE "Y"

Helen & Jacky Burgetiner (Dr.)	Sandra & George Coley
Maris & Don Ferdinandsen	Virginia & Henry Gernatt, Jr.
Florence & Fred Grose	Clara & Carlton Parker
Carole & Fitz Simmons, Jr.	Glenn & George Thomas
Leola & Owen Wilson	Mrs. Ruth Bass
Harold Hassenbury	Mary Sue & Carter Harrison
Janice & Bobby North, Jr.	Patti & Boyd Deans
Herta Kelly	Julian Harley
Joyce & Ralph Andrews	Trudy & Frank Edwards
Jean & Lewis Forro	Kate & Ted Gray
Maxine & James Liles	Emmie & Bernard Taylor
Elizabeth & Sutton Waters	Ruby & Duff McGill
Joan & Clayton Brogdon	Margaret & Charles Hollar
Jane & Darrel Loper	Glen & Cecil Seyle
Mrs. Pat Crose	Henri Ann & John Boykin
Evelyn & Jesse Martin	Betty & Bob Allsop
Pat & Charles Middleton	Ruth & Charles Trainor

Keystone Square Dance Club

the "Fun Spot" of
Keystone Steel & Wire Company
Peoria, Illinois

HERLE GERDES, PRESIDENT
 THE COURT BY RENE LIL
 TED GRAY, SR., VICE PRESIDENT

JUDITH BAILEY, TREASURER
 CAROLINE BRILLIANT, SECRETARY
 CLAUDINE HUNTER

SQUARE NOTES

McKeever's
Mac-Rosie

VOLUME I, NUMBER 13 NOVEMBER 1962

FAS 'N- EIGHTERS FABRICATOR

Vol. 1, No. 6 October, 1962

CALLER CALLED TO TEACH TEACHERS
 AT FAR-A-WAY FLORIDA

Across the continent on the third week-October goes Caller Bob Ruff, this teach teachers to teach. The SQD Assn. of Florida, holding a three-week at Orlando, will fly Bob across by jet to give lectures on philosophy, teaching techniques, procedures, and of sq. d. teaching. He will give and demonstrations in addition to in square and round dancing. One of the week end Bob will be selling square dance jamboree reminiscent of spectaculars where he officiated at states during the summer. Sing, happy dancing, and if possible teaching. Host

CALENDAR WRITERS

DON'T FORGET--DON'T FORGET--DON'T FORGET
 OCT. 31--WED.--HOLLWEEN
 NOV. 17--SAT.--CLUB VISITATION
 (see attached flyer for information)

SPECIAL CHANGERS IDENTIFY DANCE DATES

Calendars for Fas'N-Eighters with dates of dances and classes marked with discriminating accuracy by Marilee Luff and Pam Baldwin are available. The calendars, produced by Sals in Order, are attractive white and green creations, with room on each date for additional notations and schedules. Stamped with neat lettering are the dates of each Fas'N-Eighters dance, and each sq. d. and round dance class of Bob Ruff. Illustrated comments appear for each month in the page corners with statements appropos to sq. d'ers. See ad on next page for further details.

CLUB MEMBERS DANCE ORANGEVIEW

That there were Fas'N-Eighters a-plenty who went to learn round dancing was evidenced by the turnout at the first Round Dance Class at Dexter School. In addition to drilling on fundamentals for the benefit of beginners, the mentor had the whole group hopping, chopping and grapevining to the rd. d. of the month, "Cross Over the Bridge."

A change in location of the round dance classes has been announced, with Oct. 10 and 28 class at the Katherine Edwards School, the Nov. 16 class at Dexter; Nov. 28 at "Whittier School, and back to Dexter for Dec. 12 and Jan. 8.

AN "EVERYDAY DANCE" STUDY

There were 30 Fas'N-Eighters at the 2nd anniversary party at Ford Park on Sept. 28. They congregated in the parking lot, and like the tape worms, entered the hall in a body. Door prizes were grasped by the Parsons, Buchanan and J. R. Penitite.

LOST AND FOUND

Two food reseptacles were left in the hall after the pot luck party. One was a tupper ware container, the other an aluminum cake pan. Owner, contact Pam Baldwin.

NEWS DEFICITS--CONGRATULATIONS

LOUIE & HILLEN ROYAL
 COMPTON & THALMA THOMPSON

A REGULAR, WELL-THOUGHT-OUT method of getting square dance news from the club to the dancers is well worth every effort which may be expended in its behalf. Monthly club publications serve as a stimulator to keep members active; encourage participation in club affairs and often eliminate announcement time during an evening which otherwise might be spent in dancing. It is not easy to forget an event or a date when it is printed in a club bulletin which then becomes a constant reminder at home.

There are many methods available to square dancers interested in preparing a club newspaper. Here are three different products, all successfully meeting the needs of their own group.

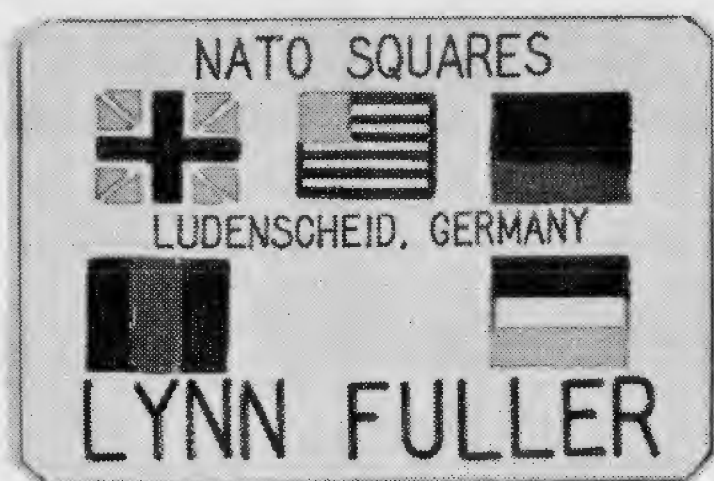
"Square Notes" is published by the Keystone Square Dance Club, a company-sponsored group. This neat, twelve-page pamphlet uses an offset process, with the pages folded in half and then stapled once. It covers club news thoroughly, including a "Club Personality of the Month," forthcoming dance events (their own

as well as those of other clubs in the area), reports on past dances, miscellaneous news pertinent to its own members, and listing Refreshment Committees for the following two months.

The "Savannah Squares Newsletter" is mimeographed monthly by their club. Using one side of fairly heavy mimeograph paper, they illustrate their news with a quantity of art work. Each edition specializes in emphasizing a theme with which it presents the news. A great deal of club business as well as interesting chit-chat is covered by this happy newsheet. The finished product is folded twice, stapled and mailed without need of an envelope.

The Fas 'N-Eighters Square Dance Club also puts out a monthly publication, entitled the "Fabricator." They use a ditto machine to reproduce their three or four page notice. Occasionally they will even print in three colors which is possible with this system. In addition to covering club news and events, as well as a Recipe of the Month, they may attach a flyer highlighting upcoming events, which easily may be removed for quick reference at home.

BADGE OF THE MONTH



APO and FPO mail numbers play an increasingly large part in Sets in Order's outgoing magazines. The square dance activity with the overseas American military is indeed keeping pace with the growing home frontier.

June's honor badge comes to us from a member club of the European Association of American Square Dance Clubs. Headquartering in an area where Belgian, British, Canadian, Dutch and German as well as American personnel are stationed, the group appropriately selected the name of NATO squares.

At the present time the club's membership includes American, Belgian, British and Canadian dancers, but their colorful badge reflects their hope that soon representatives of all the remaining countries will also be dancing with them.

With this square dance banner of friendship held high to all, we are pleased to honor the NATO Squares this month.

You're Invited

Knoxville, Tennessee, wants all traveling square dancers to know they are invited to be the dancing guests of the city when they visit the area. An ideal situation exists in the form of their city-owned, six-night-a-week, year-around Square Dance Center. And these doors are opened free of charge to touring dancers.

To further publicize this invitation, the Knoxville Square Dance Association has placed 5,000 publicity cards around town in locations where visitors might be apt to find them.

The welcome is warm; the publicity most attractively handled; it's an invitation to be enjoyed if the opportunity presents itself. Equally important, however, it is one worth investigation to see if it might work in other square dance locales.

The WALKTHRU

Sets in Order presents the second in the series, Club Profile. This month's candidate compares favorably with last month's presentation both in size of membership and in having conducted a successful square dance group for many years. The two clubs, however, contrast considerably in their methods of operation — both business and dance-wise. The area location and population of each group may be a factor contributing largely toward these varying types of club procedure. Perhaps portions of this club's personal success formula may be a help to you.—Editor.

CLUB PROFILE #2

NAME: Riverton Hoedowners

LOCATION: Riverton, Wyoming

AGE OF CLUB: 12 years

MEETINGS: Weekly from 8:00-11:00 P.M.

MEMBERSHIP: 11 squares

IN THIS FAIRLY SMALL CITY with a population of 8,000, the Riverton Hoedowners find themselves the only square dance club in town. But more power to them for they have been successfully guided for many years by the same caller.

The club operates quite simply under a constitution with a President, Vice President, Secretary-Treasurer and Assistant Secretary in charge of refreshments. Business meetings are held at each dance for no longer than five or ten minutes and naturally the caller attends at these times. The club does not belong to any association.

The Hoedowners meet in a county fair building and pay a nightly rental of \$10.00. Members pay yearly dues of \$2.00 per person and donate 75 cents per person at each dance. Guests are happily included at all dances and are admitted free of charge.

The caller and his wife teach a round dance once a month 20 minutes prior to the start of the regular club dance. This same dance is then reviewed the following week again before the regular evening and it is programmed during the dance the next two weeks.

A Refreshment Committee changes weekly and is responsible for making coffee, setting the tables and arranging for coffee and cake (or pie)

The WALKTHRU

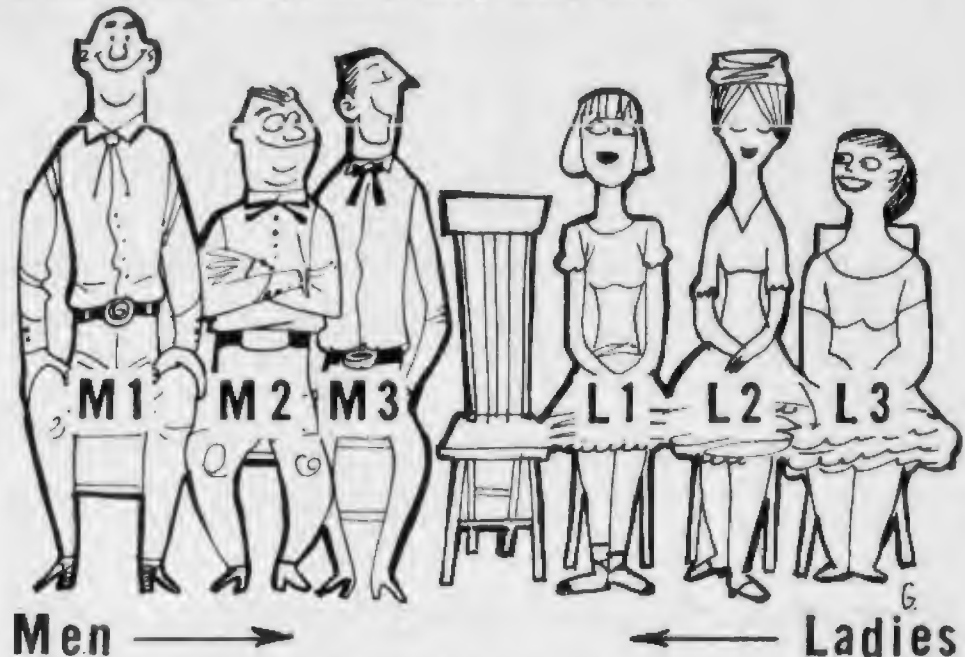
to be served at the regular 10:00 P.M. refreshment break.

The Riverton Hoedowners annually sponsor a beginners class and contact new members by advertising in newspapers, on radio, and by encouraging each club member to bring a new couple. The class is held on the same night as the club, with the caller alternating tips for beginners and the more experienced dancers. At the start of the fall the majority of time is devoted to the beginner class, but as the weeks progress the tips gradually increase in difficulty and eventually they are geared so that everyone may dance together. This gentle integration continues until, when a new basic is taught, it is aimed at the entire group.

The club does have special dances on various holidays, including a New Year's Eve Dance, and also plans an annual Fall Festival. In addition they entertain clubs who may travel to dance with them and also have a summer camp-out, a weekend family affair, held in various resort areas which can accommodate the group in cabins, tents and trailers. The only stipulation regarding the location for their summer event is that it must have a hall where the group may square dance in the evening.

SOLUTION TO LAST MONTH'S HUMAN CHECKERS PUZZLE

Starting with the diagram as shown, we have three men seated next to each other, an empty chair and then three ladies seated together. Numbering from left to right these become, M1, M2, M3, space, L1, L2, L3.



Now remembering that only one player may be moved at a time, that he (or she) must always move forward and never backward, and that a player may move into an empty chair next to him or jump one player into an empty chair, the formula works as follows. Upon completion the ladies and the men will have changed sides.

L1, M3, M2, L1, L2, L3, M3, M2, M1, L1, L2, L3, M2, M1, L3.

How about it; did you solve the puzzle without any help?

SQUARE DANCE PARTY FUN

HERE'S PIE IN YOUR EYE?

How many of today's square dancers remember pie-eating contests back in their childhood, or perhaps in their Pappy's days, or maybe even further back into their Grandpappy's time? It was indeed a giant of a man who outlasted his opponents to devour the final bite and walk away to talk about it.

In these calorie-conscious days people rather tremble at the thought of a pie-eating contest, so here's a modern switch on that famous old stunt.

Select two good-natured men as contestants and dress them in suitably protective clothing such as raincoats or plastic tablecloths draped about them as bibs. Next have them sit down and face each other across a small table. A cardtable would be an appropriate size. Give each man a piece of pie or a small individual pie and a spoon. As you'll soon note, a fork might be rather dangerous.

The trick, as of old, is for each contestant to try and finish his pie first. BUT he must do it by feeding it to his opponent. And just to make it more colorful, each man is blindfolded.

There hardly seems to be any reason to say more about the game except we're partial to cream pie for this stunt. The results will speak for themselves.



LADIES:

HERE'S YOUR PARTNER'S VIEW OF YOU!

ASK A MAN WHAT IT IS that he likes most about square dancing and if you can wheedle the truth out of him you'll probably discover that it's his dancing partners—the lovely ladies in bright colored dresses, ballet slippers, and frilly petticoats—who add to (or subtract from) the average male's enjoyment of his favorite pastime.

The men, it seems, have very definite opinions of what they like and don't like about their dancing partners. Like the women, they have a respect for certain abilities and traits which they find in the different partners they share during an evening's dancing. If taken all together these desirable traits would make a composite that any woman would enjoy having as a model.

From all of those interviewed come the following thoughts, expressed just as they were received, but grouped under different question headings. Not all of the thoughts agree with each other. Naturally not all of the men have the same background in the activity but because they come from so many different areas they do tend to reflect the voice of the *average male dancer*.

Question: To start with — what is your feeling on women's dresses in square dancing?

Square dance women are in contrast to the growing image of the average American woman — with her capris, treader pants, eye shadow, and other exotica. Square and round dance

Editor's note: Last month, in the May issue of *Sets in Order*, we let the ladies have their say concerning men in square dancing who make good partners. And now it seems only right that the men have their opportunity to speak. Fifteen men, from ten states and three Canadian provinces, were interviewed. From them came some rather revealing answers. Here, as a part of our project is a story about our favorite people — the ladies.

women are becomingly dressed and have a fresh, wholesome appearance. They are not in competition with men but are a complement to their partners.

I enjoy dancing with a partner who knows how to "work her skirt." However, I'd much prefer a hand rather than a lot of skirt and petticoat when I am Courtesy Turning my partner.

It isn't fun to swing or twirl a partner who is using one hand to hold her dress down.

I like a square dancer who dresses like a square dancer — who dresses so that the men don't want to sit out and watch.

I enjoy square dance women who have that inner desire for femininity and gracefulness that shows in their attire and movements.

Question: What about making mistakes in square dancing?

One fault that I find tends to dampen the fun of square dancing is to dance with a partner who takes herself too seriously and with every flub acts as though it is a major catastrophe.

The only people I don't like to dance with are the ones who never make mistakes (and if they do it was somebody else's fault).

I enjoy a partner who can laugh at her own mistakes as well as at mine.

I don't mind a partner who makes a mistake as long as she recovers quickly and rather than going into hysterics is able to continue on with the dance.

When we find a person who has never fouled up a square, we find a person who has never square danced.

Question: What is there about the attitude of your partner that you like — or dislike?

The people who are the most fun to dance with are those who are willing, eager, happy

and have enthusiasm for all types of dances.

I enjoy it when my partner allows *me* to decide upon the hand positions (palms up, hand high, etc.) and responds positively with an "I like dancing with you" grip.

I like a partner who allows me and everyone else in the square to feel at ease.

My partner must *appear* willing to enjoy dancing with me.

I want a smiling, friendly partner willing to hold my hand with a pleasant pressure and one who is capable of enjoying brief conversations between tips. I would like this person to make me feel that for the duration of the dance number I am her companion and not just a body necessary to make the 8-person square.

Question: Now that you mention the smile, how important do you feel it is to square dancing?

When I dance with a lady who never smiles, I begin to wonder what is wrong with her — square dancing or me — and it makes me uncomfortable.

The people I most enjoy dancing with are the people who smile while dancing.

Question: And what about smooth dancing?

One can have fun while square dancing comfortably and considerately instead of roughly. Many calls are a challenge to perform and performing them in a smooth easy-flowing manner makes one less tired and able to dance for a longer period of time.

A good dancer knows how to be, *and becomes* a smooth dancer.

I don't like roughness and unless I am acquainted with a partner I like to dance it straight until I find out if she likes to twirl and swing.

Question: In dancing, what do you feel is your relationship to your partner?

It takes two to successfully perform the square dancing maneuvers — even though the calls are directed to the men. The women also are active in performing the square dance maneuvers and should not just stand in place and make their partners do all the dancing.

The manner of dancing practiced by a competent lady square dancer compliments the man as well as the lady herself and she is enthusiastically considerate of her partner.

To be most enjoyable my partner should have her hands palms down in a promenade position and her palm should be down when she presents her hand to me for a Courtesy Turn. When she gives a hand to me at the end of a Ladies Chain or in a Right and Left Grand I'd rather have it a little high than too low.

My partner must allow me to dominate with a male lead and yet she must respond with a countering pressure necessary to complete hand swings, turnbacks, etc. in time to the music.

My partner must lean away from me in swings, allemandes and promenades just enough to give me some resistance and yet she should be able to provide her own lead in her twirls and chains and stars.

She blends with me and helps accent my strong points.

The girl dancing partners I like most are at ease with me. They are not *hand conscious*. There is no competition between us. I enjoy dancing with this girl *regardless of her ability*.

Question: What about the dancing ability of your partner?

I object to dancers who don't know their left from their right and don't have a sense of direction or a feeling of rhythm.

I want a partner who likes to square dance and knows enough to follow the caller without a lot of help.

I don't enjoy dancing with a person who doesn't make her moves definite and doesn't know the direction she is supposed to face after a certain basic. For instance, after a Box the Gnat she is supposed to face her partner, etc.

The lady I most enjoy dancing with is the one who thrills me with her beautiful dancing. Her mistakes or lack of memory mean little to me. If she dances well you can lead her and leading is a lot of fun. I seek the girl who loves to dance.

Far too many women seem to think that they must rush like mad in completing a figure only to wind up in the home position and wait for the next measure of music or the next call.

One objection I have is dancers who don't dance to the music. To promenade with a partner who is plodding along without any thought to the rhythm and beat of the music is very unpleasant. It is also discouraging to

look across a square and see a dancer (man or lady) plodding along.

I don't enjoy having my partner anticipate the next call — especially when we're in the middle of a swing. Having her duck out under my left arm into a twirl before we've even completed the movement is always an irritation to me.

I enjoy dancing in a square where everyone moves into the center when a couple promenades around the outside.

I like my partner to, first, *know the basics* and then be able to dance with the music, to be able to move *with the rhythm*, taking the full number of counts to perform a command without hurrying or adding any fancy stuff. I enjoy dancing with a partner who moves smoothly over the floor with a slight shuffle step.

The lady I most like dancing with (I love them all, regardless) dances in rhythm, holds herself erect and knows her part well.

Question: Regarding square dance styling, do you have any particular preferences or comments?

I don't like the "dead fish" arm turn which results in a complete lack of resistance or counter-action in the waist swing. Unfortunately some ladies who are otherwise good dancers are guilty of this fault.

Lately I have been especially thrilled by the individual styling shown by some of the dancers — particularly in regards to their head, arm and shoulder work.

The lady I enjoy dancing with has a long smooth stride and she is not afraid to step out. She may, during a real good tip, toss her head, tip a shoulder, or flourish an arm. She is the master of the walk-around swing and uses high arm and hand styling.

Poor dancers fight styling. They dance *heavy*. They pull down if you attempt to raise their hands in a promenade. They set their pace and many times it's too slow. If you try to lead them faster they hold back. If they are physically heavy anyway these things make them heavier still. Many have a set style of swinging and you are not able to change it. They keep their squares too small and move so slowly in a Grand Right and Left that you almost have the feeling that you have four women in front of you that you must get around.

I object when I'm in a line and attempt to take four steps forward on the command Forward Eight only to have my lady, or the others in the line, pull back after one or two steps.

A good lady square dancer works hard on her points of styling and in developing body mechanics. She learns to relax as she dances, she stands tall — keeping a narrow base by having her feet directly under her and she keeps her head up and steps out as she moves.

Occasionally I run into individual ladies who insist on doing a backlash. I don't help them any but stand back and guard my chin — sometimes rather obviously. I also object to a Left Hand Twirl from a Swing to a Left Allemande.

I always have thought that if some ladies could see themselves backlash before a swing they would never do it again.

I object to the partner who takes hold of me and pushes or pulls me in position as though I didn't know how to square dance.

A habit, which I dislike, that some dancers have, is grabbing my hand and holding on too long. This happens on occasion and I find that I have to shake my hand loose. In most basics, contact need only be a momentary one — just long enough to complete the movement or to keep the square in position. I think people who are guilty of this are unsure of themselves and don't like to let go until they are certain where they are heading next.

I am not opposed to twirls. In fact, on some dancing levels it is fun; but let's not make it a requirement on every call. Most dances are written to allow sufficient time for only normal movements and if the man twirls his lady at every opportunity it is bound to ruin the timing of the dance.

I feel that my partner should avoid extra frills and fancy movements. I don't want to be distracted by an acrobatic display while I miss the next command, nor do I want my friends to be jabbed by a sharply protruding elbows as my partner pirouettes around the square.

My pet peeves include those who insist upon putting the extra twirl in the Susie Q and Do Paso. I object to ladies doing more than is called for, such as doing a Flying Saucer or Dishrag Loop in the Box the Gnat instead of the regular call. I object to my partner and other ladies doing the grapevine or bustle shuffle in the Circle Eight and I don't enjoy

having my partner insist on a Twirl after every swing or in the process of a Grand Right and Left. In general I object to partners that seem to want to twirl like a dervish every time they make a contact and I would appreciate it if girls wouldn't do a spin each time they do a Do Sa Do.

Question: How does square dance courtesy enter into your enjoyment of your partner?

I object to a partner, or anyone for that matter, who talks when the caller is explaining something about the next dance. Invariably, when folks talk during instruction they, or someone else, will suffer by goofing up the square as a result.

My pet peeve is the woman who leaves the square between dances in a tip (and even sometimes in the middle of a dance when she's momentarily not active) and moves somewhere else to have a secret conversation with another person in an adjacent square, or perhaps even with someone across the hall.

The men and women who criticize others for errors — either vocally or with displeased and angry looks — are guilty of a serious breach of dance etiquette.

Question: What is your opinion regarding swinging?

I don't enjoy dancing with a lady who can't swing, regardless of the fact that she may have been dancing for a long time.

I enjoy dancing with women who swing as though they are enjoying it.

It is a pleasure to swing with partners who can adjust themselves to the various sizes of their partners, and who will swing with a partner instead of taking a passive attitude. Some people never do learn, but knowing how to correctly swing your partner is important in performing this basic maneuver. The swing is often the most neglected and sloppily performed basic maneuver seen at a square dance.

There is nothing worse than swinging with the *old clinging vine* partner who hangs like a *wet dishrag* in your arms.

Question: What's your opinion on round dancing?

I have found that a lady, if she is also a round dancer, usually makes the best square dance partner. It seems that round dancing puts the finishing touch on styling.

OUR THANKS to these men who contributed the quotes which have made up the foregoing article:

Dan Allen, Larkspur, California; Harry Baker, Salt Lake City, Utah; Tilden Bennett, Moberly, Missouri; Al Berry, Chilliwack, British Columbia; Norman Briggs, Crockett, California; Vic Busa, Nanaimo, British Columbia; Jack Ervin, Evansville, Indiana; Bill Horwood, Toronto, Ontario; Jack King, College Park, Georgia; Bill Knott, Winnipeg, Manitoba; Eddie Martin, Scottsdale, Arizona; Farnam McLane, Portland, Oregon; Henri J. Molaison, New Orleans, Louisiana; Dick Stouch, Las Vegas, Nevada; Glenn Zent, Phoenix, Arizona.

Most good styling points are picked up in round dancing.

Round dancing seems to help most women (and men) become better square dancers. It helps them in movements such as the twirl so that they can retain their balance and so that they are in the proper position to execute the next call on time and with little additional position adjustment necessary.

Question: Finally, what part do you feel the man plays in this square dance partnership?

The men are basically behind the ladies' faults. If I am a good swinger and if I swing a lady who is a poor swinger often enough I've already proven that I can get her to swing well in due course. (Conversely, of course, the man partner who can't swing doesn't help the lady partner to perfect her swinging.)

A lot of the over-twirling done by the girls is certainly started by the men, many of whom seem to take pride in doing this apparently wonderfully masculine and masterful thing.

When the man doesn't hold his palms upright the lady finds she has to conform to him and just gets accustomed to doing his way. Many ladies begin to lead because their men don't. Concerning the over-use of twirling, so often the women have to do it in self defense.

It's the man's job, when twirling to a promenade position from a Right and Left Grand, keep his eye on the couple ahead so that his partner is not allowed to crash into them. When I dance under crowded conditions I omit twirls that could be inconvenient for other couples. *Courtesy is consideration of others.*

As I thank her for the enjoyable moments of dancing, I would like my partner to express appreciation tinged with a faint regret that she must leave the companionship of the best dancer on the floor and return to her partner.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



SQUARE DANCING HAS EVERYTHING

By Glenn and Virginia King—Deckerville, Michigan

BOTH OF US HAVE HAD YEARS of dancing, cards, parties, bowling—you name it—we have tried it. For us, a hobby must be more than a time-consuming activity, which everything else turned out to be.

Square dancing is unique inasmuch as it requires skill and coordination and is also an art. It is growing, changing, challenging, full of life and vigor. When it becomes static, like Latin, it will become a classic, stored in the archives, to study but not to use. It is versatile. It can be slow for the passive and aged; elementary for the least skilled, graded upward as education is graded, until we reach the choreographers and callers, arranging an unlimited series of formations—blending, inventing, trying, discarding.

Only science has these possibilities and then some complain because they only attended or want to be in the kindergarten but got into the 6th grade class and flunked.

Do you realize that with the normal growth of square dancing, if not retarded by certain individuals and groups that mistake a vocabulary growth for progress, that this hobby for millions will support full time music composers and arrangers? We believe that even the callers' equipment will see quite a change. Here is a future that depends on us and on our present attitudes. Let's not let this future down!

THE "HOT-ROD" MINORITY

By Floyd J. Reed—Portsmouth, N.H.

DURING THE PAST THREE YEARS—two and a half of them spent in England—Norma and I have read of the growing concern over drop-outs here in the states. This trend has upset us a great deal, since square dancing has become our way of life. We find it has more desirable potentials from the standpoint of healthful exercise and sociability than any other form of recreation.

As Air Force personnel, we are in a position to meet dancers from many parts of the country. From the information they have given us and from our own personal experiences since returning from abroad, we feel the "go, go, go" dancers and the callers who cater to them are mainly to blame. They have created *competition* in their everlasting efforts to achieve more challenge thru increased tempo and their insistence on the inclusion of the experimental figures—good or bad.

If this minority group—and they are definitely the smaller percentage—were encouraged to dance in closed clubs attended by members only and their invited guests, we feel this would automatically eliminate the competition created between this type of dancer and the *larger* percentage, those dancers who cannot, or do not wish to devote several nights each week attempting to rise to the minority's level.

I understand this arrangement is in practice in some areas but there apparently are still hundreds of localities where the minority group and their callers are left at large to discourage and disillusion newcomers to the activity.

In some communities the minority group is actually intolerant of callers and dancers who do not aspire to their heights. They consistently maintain pre-arranged (set-up!) squares at open dances to assure their successful completion of each tip, ignoring and excluding the less talented dancers. This practise in itself is strictly against all the principles of square dancing as they were taught to us.

I am not against this group dancing at breakneck speed or learning every experimental figure the ambitious callers across the nation dream up. I do object, however, to their workshops and clubs being open to the unsuspecting new graduates.

We are in contact with people with years of dancing experience who have stopped attending public dances. The spirit of friendliness, cooperation and compatibility has been lost in their area. They dance to called records in the privacy of their homes.

We feel there should be a renewal of the old principles which square dancing originally stood for, in all its sturdy, joyous strength.

WHY WE BROKE AWAY

By Morley Allen—Marville, France

THE GREAT INCREASE IN NUMBERS of proficient and enthusiastic Round Dancers with two divergent interests trying to share an activity geared for one has made conflict inevitable. This conflict has been felt here as well in the stateside clubs.

Many articles have been written on this subject and I can only add that with some I disagree. Sincere and influential S/D leaders feel that the existence of separate R/D groups can only result in trouble, the reason being that such groups divide the dancers with the result of fewer people at both functions.

Here in Europe we are one of the first clubs to follow the idea of separating the R/D groups from the S/D groups. The Canadian Sunset Round Dance Club was set up for the purpose of providing a place and time for those who wish an opportunity to dance the more intricate dances not possible during the typical S/D program.

We have found that we now have a very enthusiastic club, including members who do not S/D at all. Those of us who are square dancers still enjoy the evenings with our local club. I feel there should be more organized opportunities for these people to dance and have fun where a greater number might participate.

There are many people, I am sure, who would love to learn Kon Tiki or Silk and Satin but do not feel any great enthusiasm toward square dancing. As more and more R/D clubs are starting up in Europe among the American and Canadian Armed Forces these people will become greater in number.

HOW BIG IS BIG—OR, 1968—WHAT THEN?

By Corinne O'Neal—Daly City, California

THE TWO QUESTIONS POSED IN THE TITLE are related and the common denominator is the future of the square dance activity. In many metropolitan areas, square dancers are not counted by five and ten squares—but ten times ten!

Unlike the field of science, wherein the people have not kept pace with its progress, in the square dance activity a realistic approach has not kept in step with the dancers. By 1968 this activity could well, by pressure of numbers, smother itself into oblivion.

Drastic words? Impossible thoughts? Here are some facts:

1. Our public schools, used quite extensively because of their availability and low cost, are saturated with square dance activities practically every night of the week—plus Saturdays. Newly constructed schools are being withheld from square dance activities except on a static basis for, after all, "the schools are for educational purposes to meet and answer the needs of children."
2. Our roundups, stampedes and special event dances. Regardless of the size of the hall (100 or more squares) such dances are bulging with dancers—and this condition exists in spite of the fact that hundreds of dancers will not attend any more. (Is it really a dance?)
3. The various clubs' hoedowns. Whether a limited ticket dance or open, many are turned away. And, oftentimes, the limited ticket dance is far oversold.
4. The rapid increase in the number of "private" dance clubs, which in themselves are a disease to cure an illness.

Altho' the "population explosion" may be broken down into percentage of expected future square dancers, there is still another (and a greater) contributing factor which will bring about a higher percentage. As the pressures of adjustments and daily living become more demanding in our society, many will turn to a "release" activity and square dancing, with its many, many attractions, will receive a large share.

The square dance activity is no longer a non-profit, social-community affair reflecting early American entertainment. It is a demanded and needed business for fun and relaxation, and if one will compute it in figures of attendance and dollar intake, it is indeed *big* business. Add the many sidelines such as caller equipment, records, western dress, etc., and the figures involved are breathtaking.

Another point upon which to reflect is the evidence of commercialism in the square dance activity, as attested to by the dances, workshops, etc., which are "arranged" for by private individuals without sponsorship of clubs or representative associations.

For those who may be skeptical of these comments, just get a county map, flag the various schools and halls in which clubs meet, add up the number of members, multiply dues and other income—and then double it for 1968!

What to do? Following are suggestions:

1. Plan today for tomorrow. Other organizations do so—why not square dancers?
2. Coordinate the various clubs into a working partnership—united action for the greatest good at the least expenditure. This could come under the leadership and responsibility of our associations.
3. Ask for ideas. There is a lot of talent within square dance circles.
4. Finances? Private money or square dance stockholders—either way is good business.
5. Let everybody help.

WHAT ABOUT ROUND DANCING?

By Ernie and Gloria Anderson, Warwick, R.I.

WE HAVE BEEN DANCING ROUNDS for two and a half years which is a comparatively short time but perhaps for that reason we bring a fresh viewpoint to round dancing. We feel that round dancing has a terrific turnover of dancers and the interest of these dancers could be held much longer if something were done about the present concept of round dancing.

In two and a half years we have learned 165 round dances. Some we liked, some we forgot quickly because we didn't care for them; *one* old dance we are still doing often enough to call it an active round. One out of 165! Then we are dancing about 20 of the last 35 dances we learned, which means there are about 140 dances we have learned but may never dance again. We personally know of six couples who started, then dropped round dancing because of the turnover of dances.

We belong to a round dance club; we pay to learn from 2 to 4 new rounds a month. We practice and perfect them at home. We've invested in a tape recorder so that we will have the music to practice to; others we know buy the records. It is disheartening to put so much time and effort into learning a new round only to dance it for a few months and have it "go by the board."

Everyone has his favorites and no doubt all of us don't have the same old favorites but even if a list of top ten rounds were kept constant for six months and just one round were taught a month, the dances would not become obsolete so quickly. We honestly believe more couples would be attracted to round dancing because they feel it would be worthwhile. Every dance could be learned and practiced close to perfection. There would be time for styling and the dances would be done better by everyone.

We hope these thoughts will be brought under serious and deep consideration by all sincerely interested in round dancing and some solution come upon so that everyone can really enjoy most of the rounds they put so much time and effort into learning.

STYLE SERIES:

SOME BITS AND PIECES

IN THE PERIOD OF NINE YEARS since August 1953 when Sets in Order originated its first picture Style Series, we have run literally dozens of articles touching on particular maneuvers, do's and don'ts of styling and tricky figures and gimmicks — all of which represented a vast cross-section of that material that comes under the heading of *square dance styling*. We've come to the realization that as years go on, rather than depleting a list of possible subjects for this series, we seem to be getting more and more ideas and suggestions from our square dance readers across the country. Over the years, most of the suggestions we've received have appeared in Sets in Order as a picture series.

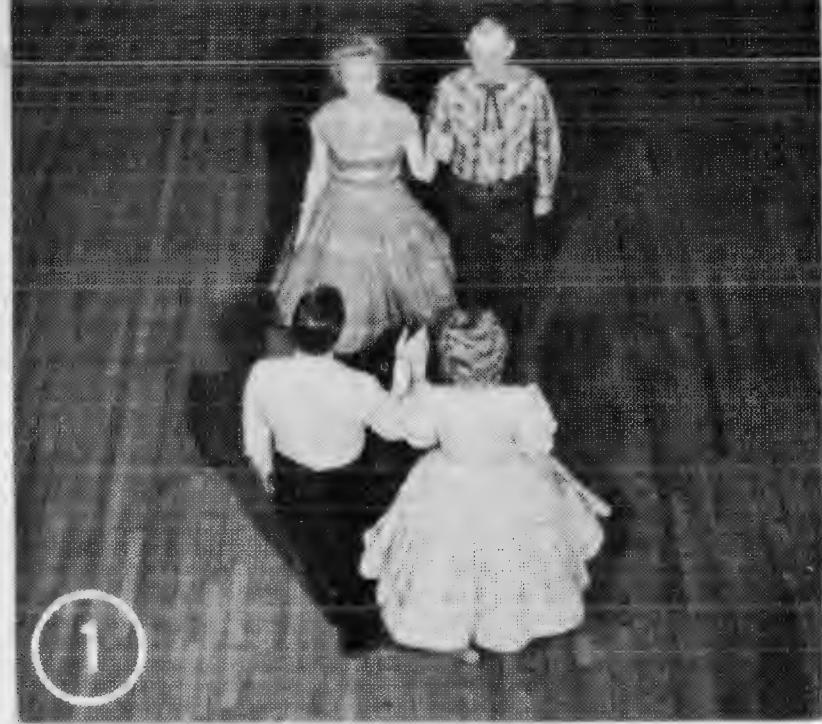
During this time we've accumulated quite a few requests for Style Series items, any one of which would be too short for an entire section in itself. However, by combining three of these as we have here, we're able to cover a trio of typical questions. We've added our own picture-answers which we hope will be useful.

Question: What is the proper way for two ladies to chain?

Answer: The word *proper* is always a tricky one, for what may be *proper* in one area, may not be *proper* in another. With two facing couples to start (1) the method we favor is two ladies giving right hands to each other, pulling by, and heading to the opposite man (2) for a courtesy turn. Two ladies passing by one another without touching (3) may be a *change* but certainly is not a true Ladies Chain. Ladies bunching up a handful of skirt and touching skirt against skirt when walking by (4) is an affectation that we feel appears awkward.

Question: What is the difference in Four Ladies Grand Chain and Four Ladies Star across to the opposite?

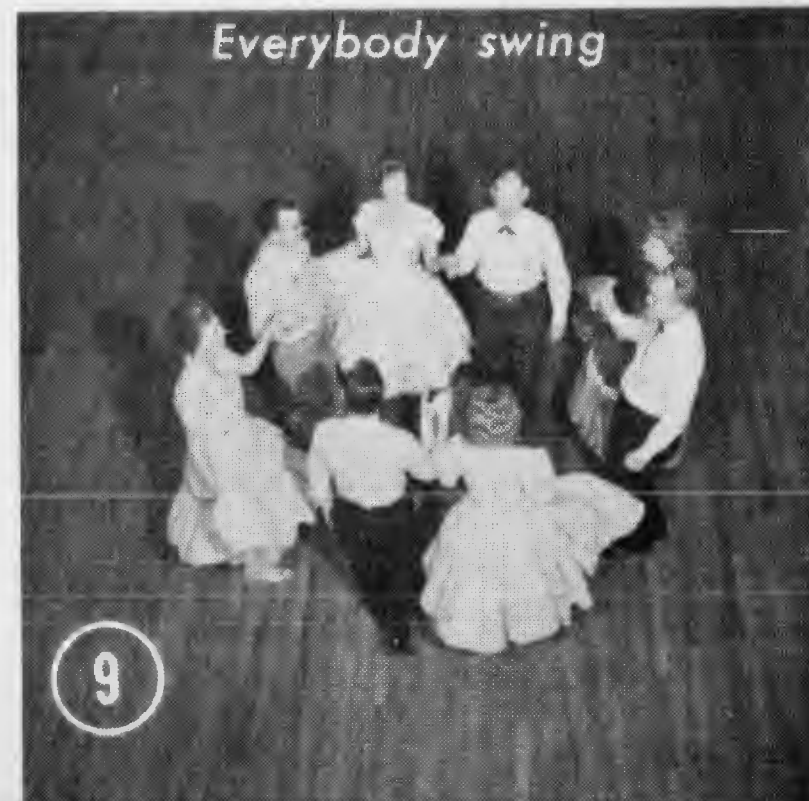
Answer: In the Ladies Grand Chain all four ladies star by the right and move across the set to the opposite man (5) who meets them with a left hand, puts the right hand in the small of their back and, facing in the same direction, Courtesy Turns them around to place (6). From this position the ladies can easily and gently be sent into the center or in any direction the call may designate.



When four ladies Star to the opposite, they make a right hand star (7) as before, move to the man designated who this time meets them with a left forearm and the two, facing in opposite directions, turn around each other (8). From this position *both the man and lady* are free to move to any spot in the square designated by the call.

Question: How much time should be allowed between the call and the execution of the call by the dancers?

Answer: Today, in working toward correct





timing, a caller will attempt to lead his dancers by anywhere from two to four beats. The dancers, *following* the call, take each movement in stride as the caller moves on to his next command. As shown in pictures 9 through 12 you'll note that the calls are given while the dancers are actively engaged in following a previous command. They finish this particular call *comfortably* before going into the next movement. In the cases of some movements, which require few beats for comfortable execution, it's possible that a caller may get as many as 2, 3, or even 4 commands ahead of the dancers. In this

case the dancers merely "stack" the calls in their own minds and execute them in the order in which they were received.

Of all habits to learn in square dancing, perhaps the one of *patience*—to complete each movement correctly before going on to the next without becoming panicky—is one of the most difficult. The tendency to *scramble* is often induced by poor timing on the part of the caller. However, dancers are in an excellent position to execute the movements comfortably and an adept caller will be among the first to realize this and adapt his calling accordingly.



The **PALOMINO**
ROOM
at the
Bar None Ranch



The exterior of the Palomino Room shows its setting among the arching trees. Interestingly-shaped lantern lights illumine the entrance-way.

THE PALOMINO ROOM at Bar None Ranch in St. Rose, La., near New Orleans, is an important adjunct to a "square dance city" housing development begun by Caller Chuck Goodman several years ago. The Bar None Ranch started with sales of property to square dancers only and was then opened up to the general public. Located on the famous River Road, its shell roads and arching live oaks make it a lovely spot indeed.

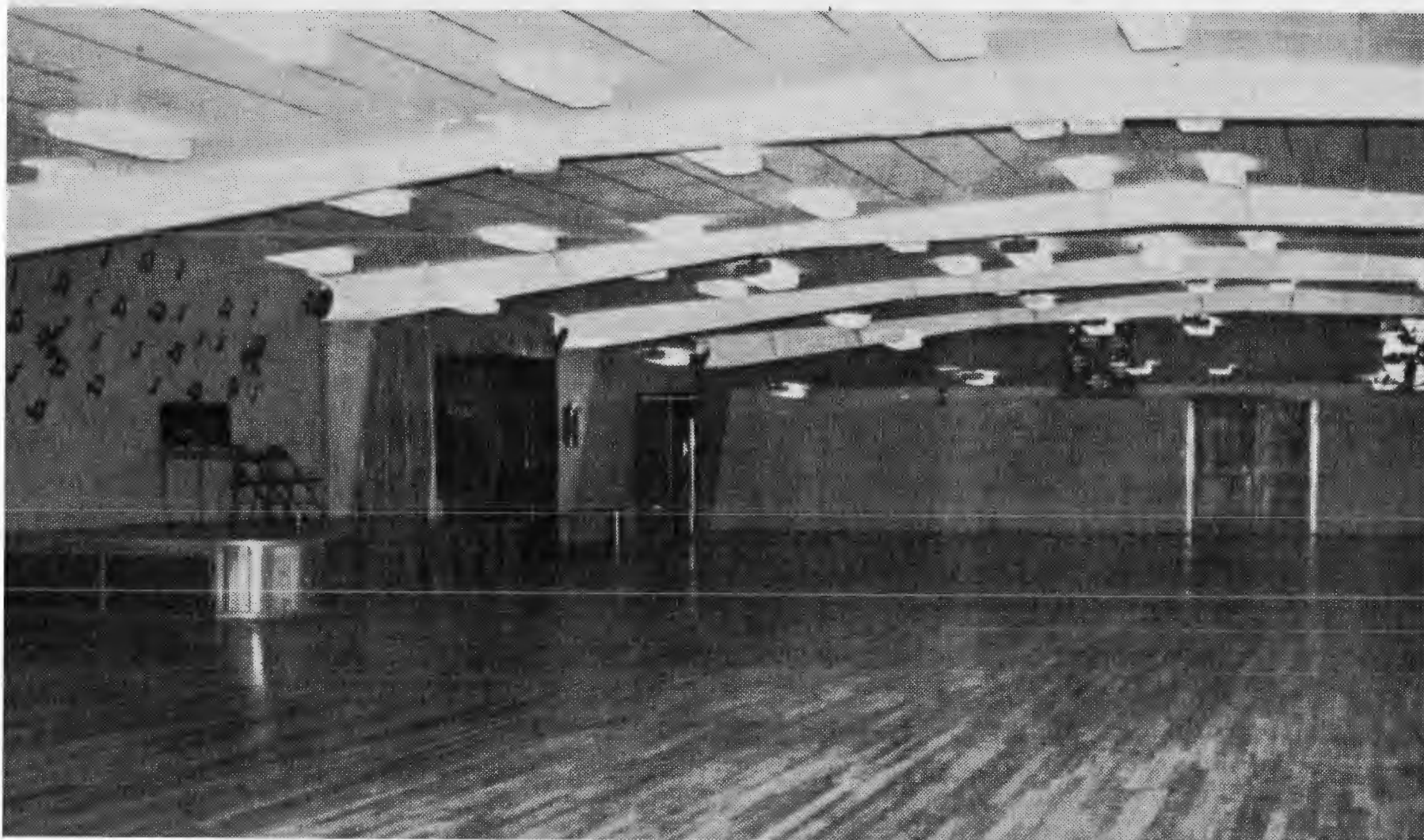
The dancing area known as the Palomino Room was completed in June 1962 with a dance space of 7500 square feet. There are a complete kitchen, rest rooms, and storage area. The floating floor is of pecan wood and is not attached to the building. There are 50 tons of air conditioning for summer; in winter it is electrically heated. There is a complete acoustical ceiling, the walls are of concrete blocks, the beams of steel and the roof of baked enamel, making it a fireproof building. Built-in benches are all around the hall which has a 20' by 9' stage.

There are 60 fluorescent light fixtures and 22

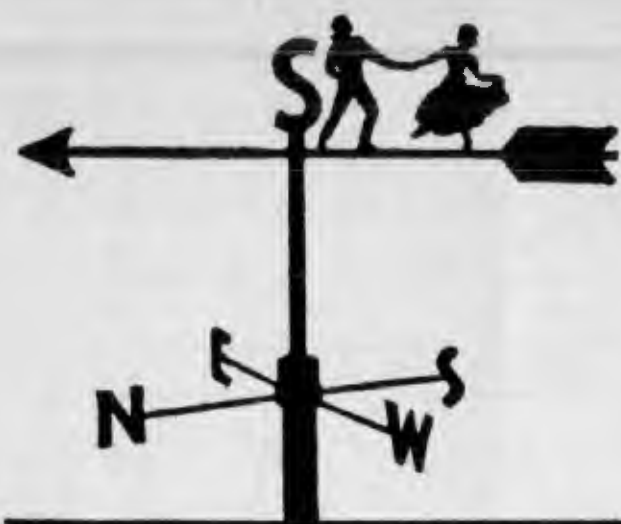
colored revolving spotlights so that when waltzes are played, regular lights go off and only the revolving ones are on. There are two stack speakers each with six 8" speakers and one regular 12" speaker, making for excellent sound.

The Palomino Room as well as the development itself are close to the hearts of Chuck and Opal Goodman, who planned them. Most of the area clubs have their anniversary parties in the Room which takes its name from the fact that the ranch was once famous for breeding Palomino horses. The Bar-None Saddle-ites have a membership of 130 couples and from a Greenie Night came 9 squares for lessons.

The Bar-None Ranch Band plays every Friday; a national traveling caller comes in once a month; Chuck takes the program once a month and on the other two weeks there are from three to six callers each night. The Palomino Room has added a splendid square dance facility for the enjoyment of New Orleans and area square dancers.



The slick floating floor of the Palomino Room seems to invite dancing feet. Musical notes adorn the wall back of the stage.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Washington Wandering

The 15th Annual Festival of the Square and Folk Dance Federation of Washington is scheduled for June 14-16 in Yakima. On Friday night state callers will be at the mike; on Saturday night, Morris Sevada will pep things up. Festival headquarters will be in Eisenhower Senior High School, where the more than 3000 dancers expected will find plenty of dancing room on three open levels in the big Gym. The Festival Pageant, workshops, a Cowboy Breakfast and after-party will add to the weekend fun. Write Bob Laird, 219 N. 29th Ave., Yakima, if you want to know more. —Mrs. LeRoy Sebastian

On July 12-13 Olympia will be the site of the 5th Annual Capital Lakefair Square Dance Jamboree. Guest callers from thru-out the state of Washington will call in a large open-air pavilion which is being specially constructed on the shores of Capital Lake. For more information, write Lynn Naylor, 4011 Hoadly Street, Olympia.

Spokane dancers have started a teen-age square dance club under the sponsorship of the Western Dance Assn. and the County Park Board. Caller is Ed Stephan. —Joe Secor

On April 6 the Lower Valley Leaders and Callers hosted a Spring Jamboree for Yakima Valley dancers. Site was the Square Dance Center in Mabton. —Mrs. Kenneth Pope

Oregon Offering

The Third Annual Winter Square Dance Festival of the Oregon Federation was a test run for the Far Western States Square Dance Convention planned for August 15-17. Nearly 2000 dancers were present to dance on a specially installed outdoor floor. The chipboard floor to be constructed for the August event will measure nearly 128,000 square feet and will be designed to accommodate over 9700 dancers. It will be laid on the grounds at the University of Oregon.

For the third year square dancing was a feature of the Brookings-Harbor Azalea Festival on the last week-end in May. Also included in the

scheduled events were a parade, choosing of a Queen, a Saturday noon Crab Feed, a Sunday noon Beef Barbecue, Rock Show, Art Show, Flower Show, etc. —Janet Taylor

Mississippi Merry-Making

A Trail Dance is planned for June 18 in the City Auditorium, Jackson, sponsored by the Jackson Council of Square Dancers and the local Recreation Dept. Visiting dancers are welcome any time to stop on Saturday night at the Moose Hall and dance with the Grand Squares. Dick Williams is the caller. The hall is located on Highway 80. —Chester Null

Nevada Notice

Harry Baker of Salt Lake City, Utah, will call for a Square Dance Under the Stars on June 8 at the dedication of the new Visitors' Center at Lehman Caves Monument 60 miles east of Ely. The Elkaroo Square Dance Club is sponsoring. —Iola O'Donnell

Silver Wheelers of Elko have recently celebrated their third anniversary. The club has been successfully led by caller Jack Dodd, and has an active membership of 5 squares. Their fourth beginner class began last February. They dance Thursdays and passers-thru are welcome to join them. —Nola Wright

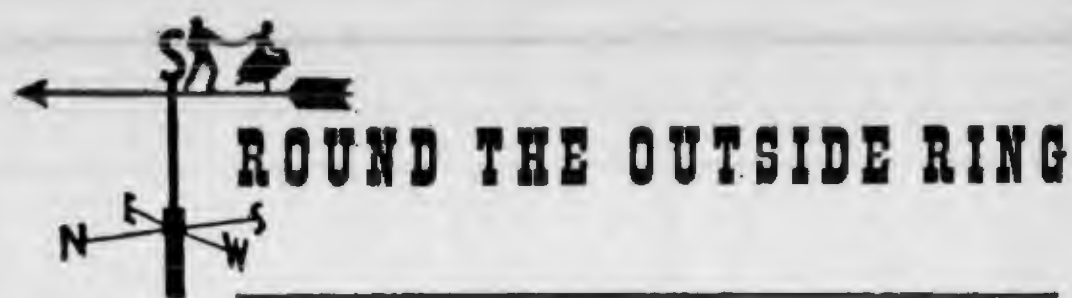
Arizona Amblings

The White Mountain Square Dance Club is making plans for its 14th Annual Festival on July 19-20 at Show Low. The quarterly meeting of the Associated Square Dancers of Arizona, Inc., of which the White Mountain group is a member, will hold its quarterly meeting in Show Low on July 21. —Ed Souders

Alex Nagy is caller for the Sun City Pa's and Taws in the retirement town (for people 50 and older) of Sun City. The club dances 3 to 5 squares every Wednesday and there is a beginner class in operation which numbers about five squares. The folks do rounds as well as squares.

Allemanding in Arkansas

Approximately 25 new students have joined the Vapor Trailors of Blytheville. Walker Smith



from Jonesboro is the instructor as well as the caller for the regular club dances. The Vapor Trailers meet Tuesdays at the Fairview School Cafetorium.
—Virginia Mayer

Hawaii Hoedown

The Honolulu City Parks and Recreation Dept. hosted all square dance clubs on the Island at the 6th Annual Square Dance Jamboree held in Booth Recreation Center. Callers attending were Bob Reynolds and Hal Hulet, Pineapple Promenaders; Bill Mueller and Chick Boudreau, Windward Whirlers; John Braz, Calabash Cousins; and Marvin Stanley, Menehuene Promenaders. Square dancing visitors attending were from 11 states, 4 Canadian provinces and Australia. M. C. for the Jamboree was Charles Reindollar of the City Parks and Recreation Department who was a former pioneer caller in Marin County, California.

—Jimmy Kam

It took more than a fall from a ladder to stop Millie Gaddis, in her third term as Vice Chairman of the Hawaii Federation of Square Dance Clubs. Upon her release from the hospital her husband, Richard, moved a hospital bed into their living room, had a bedside telephone installed and from here Millie performed her duties.

—Joe Burgess

Colorado Cavorting

Red Rock Ramblers are hosting the Trail Dance in Lyons on June 15 at the High School Gym. Vaughn Parrish, Jerry Haag and Don Franklin will call. The Ramblers' summer dances began on May 11 and will continue on every Saturday night thru August 31.

—LaVern Johnson

The Colorado State Square Dance Festival will be held this year in Aspen on June 28-29. Joe Lewis will be the featured caller.

—Jack Halfacre

In the Dakotas

Busy Johnny LeClair will be calling a special dance at the Fargo YMCA on July 6. The YMCA Mens' Club is sponsoring this dance in the YMCA Gym.

—Levi Parmer

Oklahoma Olio

The Southern District of the Oklahoma Federation elected officers on March 31. The Cecil

Baileys are presidents assisted by the Jay LeFlores, Clyde Carys, Bill Mullenix', Dolores McIlvain and Karl Kerley. Outgoing presidents were Jack and Ruth Berry.

California Capering

The Lompoc Rocking Squares are squaring up for their 3rd Annual Flower Festival Dance on June 22 in the City Auditorium, Lompoc. Lompoc, a great seed- and flower-growing community, has its flower festival every year and is a wondrous sight to see. Winfred Nogues will M. C. the Saturday night dance and guest callers as well as square dancers are invited.

Probably one of the prettiest parties in many a day was given by the Rounders Round Dance Club in Los Angeles. Jere Stave and her committees took over the vast, stark Sportsmans Park hall and converted it into a bower of blossoms. Theme was a "rosy" one and even the basketball nets sported bouquets of blooms. Flowers were everywhere—on stage, around the hall, on the refreshment tables—and as satin corsages on the equally flower-like frocks of the girls. Some 150 couples participated, with Frank and Carolyn Hamilton conducting the program. Refreshments included 3000 finger sandwiches of infinite variety, made by the club ladies. Party marked the club's 9th anniversary.

Two bus-loads of Krazy Dazys from Santa Clara Valley planned to "invade" the California State Convention in Long Beach at May's end.

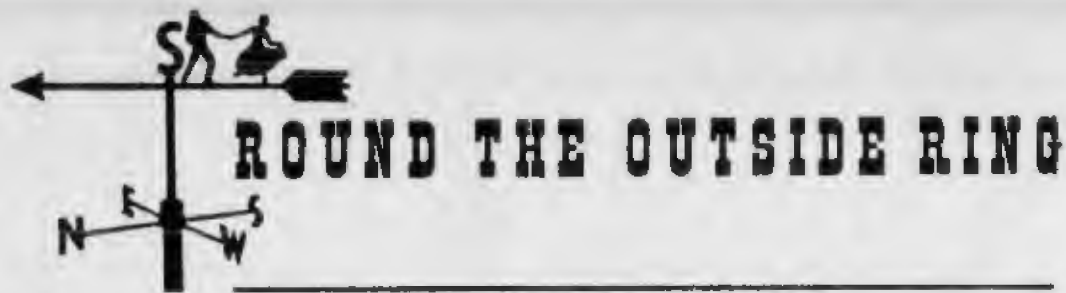
—Ken Kolp

The Sierra Squares of Sonora are hosting the Mother Lode Square Dance Jubilee on July 5-7 at the Mother Lode Fair Grounds. Ralph Silvius, Jeanne Fischer and Bill Castner will call the squares and rounds will be in the charge of Gene and Betty Welch. Trailers will be permitted to park on the Fair Grounds with facilities close by. Live music will be furnished by Dingie's Wheelers of Fresno.

—John Donaldson

Kansas Keeno

History was made in Kansas on March 22-23 on the occasion of the 7th Annual Kansas Round Dance Festival. Some 178 dancers attended the dance on Friday night in the Broadview Ballroom. Manning Smith's dissertation on round dancing drew a goodly crowd and on Saturday evening round dancers filled the floor. Leonard Lee's Tulsa Waltz Quadrille Group exhibited and the Manning Smiths brought their own particular verve to their numbers. Festivities



wound up with a Sunday A.M. breakfast. The Frank Buchans were coordinators and the Bill Maxwells Festival Chairmen.

—Verne Milligan

Illinois Items

Rain or shine, Swinging Squares of Arlington Heights will sponsor a Trail Dance on June 18 at the Randhurst Shopping Center, Mt. Prospect.

—Bob Lewis

Illinois State Fair Square Dance Nights are August 10, 13, 16, with non-competitive exhibitions all day August 10 in the capital city, Springfield.

The 4th Annual Callers' Institute will be held on August 24-25 at the Leland Hotel in Springfield. Max Forsyth of Indianapolis will preside. Lincoln shrines will be viewed during non-dancing tours of the city.

—Doris Kirby

Ohio Observations

The 8th Annual Round Dance Weekend will take place at Community Pavilion, Dayton, on July 6-7. The Frank Hamiltons will be in charge of this affair which is sponsored by the Dayton Bureau of Recreation under the leadership of Grace Wolf. Write Mrs. John O'Hara, 2925 Roanoke Ave., Kettering 19, for information.

Sunday, July 21, is the day to note for the Cedar Point Square Dance Convention at Cedar Point Amusement Park. Callers will be Johnny Davis, Dave Taylor, Jack May, Pete Peters, George Jabbusch, Katy McKenzie, Doug McKinnon, Butch Little and Norma Eiseman, with the Coys and Lehnerts on rounds.

—Jo Peters

Missouri Musings

Heart of America Federation plans a Trail Dance for June 18 at the Landing Shopping Center in Kansas City. Co-sponsors are the Greater Kansas City Callers' Assn., Mid-America Round Dance Teachers, Landing Merchants and Western Missouri Callers' Workshop. Blue Ridge Boys will make the music.

—Bob Shaumeyer

Canadian Capers

"La Belle Province" of Quebec now has its first graduate club of square dancers, sashaying enthusiastically to the calling of Ray Sauvé. They meet Tuesday nights and visitors are wel-

come. They are the Do-Si-La-Mont Club and dance in Hull.

—Francois Beriault

The Circle -N-Star Club of London, Ontario, will present their 1st Annual Star-Lite Dance at Fanshawe Park Pavilion on July 13, featuring the Ron Thorntons.

—Millie Christie

A one-hour display of square dancing by some 200 pre-teens in costume was given on May 31 by Alma Squares on the lawn of the famed Empress Hotel in Victoria, B.C.

—Will Deacon

Cues from Carolina

The Third Annual Spring Festival took place on May 18 in Asheville, N.C., "Land of the Sky." It was sponsored by the Western Carolinas Square Dance Assn.

—Laura Senn



The Lariats Club of Glendale, Ariz. honored these smiling people, Bea and Pappy Luce, at a Sweetheart Dance on the occasion of their 40 years of happy married life and 12 years of happy square dancing.

Virginia Variety

More square dance clubs reported upon and located on the Peninsula side of Hampton Roads are the Langley Lanciers, Continental Squares, Promenaders, Merry Mixers and Circle Eights. The Lanciers meet in the lovely Langley AFB NCO Club where Ray Ritchie and Byron Jenkins are the callers.

—Eddie Ezell

Florida Frolic

The new Suncoast Inter-Club Round-Up will take place 5 times a year, on the third Sundays of January, March, May, July and September. The first such dance was held on May 19 at the Ox Bow in St. Petersburg.

—Walter Wentworth

News from New Jersey

Summer square dancing will again be featured for 13 consecutive Tuesdays starting June 4 at the beautiful air-conditioned Edison Lanes east of New Brunswick. Callers are Ernie Lens and Barney Hartenstein.

Pennsylvania Patter

The Second Annual Square Dance Festival of the Rare Squares will be held on June 23, beginning at 2 P.M., with callers Jack Livingston, Art Cook, Red Correll and Jean Alve. A covered dish supper will be served between 5 and 7. The Festival will be held at Newton Lake Park, Carbondale.

—Jim Burns



A New Singing Call "MATILDA"

ORIGINATED AND CALLED BY
Bob Page

Here's a chance to fill that "change of pace" spot needed in every square dance program. Bob Page developed a routine that gives the dancer full advantage of the exciting calypso rhythm offered by this tune. For the caller, the instrumental side has just the style of music that makes every caller sound great . . . and it's sure easy to call.

S.I.O. 135 — MATILDA — Flip Instrumental called by Bob Page

FOR REAL FUN TRY THIS ROUND By Dot 'n' Date Foster

"EVERYBODY'S DOIN' IT"

Yes, everybody will soon be doing this fun-filled round dance composed by a couple who are noted for their "happy" routines. The music captures all of the bouncy rhythm associated with this "Turkey Trot" tune first introduced in 1911. Order this one right away . . . "everybody's doin' it."

And "SHUTTERS & BOARDS"

Waltz By Keith & Joanne Thomsen

An unusual musical arrangement to a currently popular melody, coupled with a smooth flowing and interesting waltz routine. This should be the answer to those seeking a dance that can be used by both round and square dance groups.

S.I.O. 3140 — EVERYBODY'S DOIN' IT / SHUTTERS & BOARDS

● ● ● **Sets in Order RECORDS**

AVAILABLE AT YOUR DEALER

*June, 1963*

A FUNNY THING HAPPENED to us with the release of the April 1963 issue of *Sets in Order*. You may remember that George Elliott's workshop class notes of that issue were developed around the theme of the All Eight Chain. The last item was a figure George submitted which was not completely worked out and which contained a couple of problems. We published it with an explanation and promptly forgot about it.

The incident didn't stay forgotten too long for we've since received an endless chain of "suggestions" of various things that might happen to the particular *problem*. If there weren't so many we'd probably run them all, but as it is there just isn't that much room in the workshop. We will say, however, thanks to all of you who sent in your suggestions. It just shows—George—that folks do read this type of material. Here's another assortment for you from George Elliott's notebook. Have fun.

First couple only go forward and back
Split that couple right across the floor
Go around just one and line up four
Forward four and back on the run
Go across the set
Break in the middle and as a pair go round one
Now line up four
Forward eight and back once more
Inside two pass thru and split two
Separate and home you go
Star thru and find old corner
Left allemande

One and three go forward and back
Same ladies chain
Turn the girl to an eight hand ring
And circle to the left with the dear little thing
Allemande left the corner maid
Go back one and promenade
One and three you wheel right around
Split that two
Go round one and line up four
Forward eight and back once more
Inside four wheel to the middle
And square thru, go all the way
The other four promenade just one-quarter
And face the set
Go right and left grand

First couple only go forward and back
Split that couple right across the floor
Go round just one and line up four
Forward four and four fall back
Come back to the middle
Bend the line and turn back
Left allemande

Forward eight and back to town
Four ladies chain three-quarters round
Turn the girl like you always do
And two and four do a right and left thru
Couple one only a half sashay
Go up to the middle and back that way
Split that couple across the floor
Go round just one and line up four
Forward four and four fall back
Come back to the center and bend the line
Pass thru
Square thru three-quarters round when
you come down
Find old corner, left allemande

First couple only go forward and back
Split that couple right across the floor
Go round just one and line up four
Forward four and back you glide
Come back to the middle
Break in the middle and face the sides
Split that two and go round one
Box the gnat when you meet your doe
Back straight out and line up four
Forward eight and back with you
Forward eight and pass thru
Gents turn left, girls star right
Pass your partner once and say "Hello"
Meet her again with a left elbow
Gents to the center a right hand star
Once around and pass your partner
Find old corner, left allemande

First couple only go forward and back
Split that couple right across the floor
Go round just one and line up four
Forward four and back on the run
Go across the set
Break in the middle and as a pair
Go round one, now line up four
Forward four and back once more
Arch in the middle the ends turn in
Go round one
Pass one girl a half sashay
Face to the middle do a right and left thru
Turn the girl and pass thru, separate
Go round one and line up four
Forward eight and back once more
Arch in the middle the ends turn in
Go round one, find your own and box the gnat
Pull her by, left allemande

POP GUN

By "Sparky" Sparks, San Anselmo, California
Head ladies chain to the right I say
New side ladies do a half sashay
Heads to the right and circle up four
Ladies break, make lines of four
Forward eight and back you reel
Pass thru, wheel and deal
Left allemande

PLUCKED CLEAN

By Jay King, Lexington, Massachusetts
Heads go forward and come on back
Pass thru and split the track
Go around one, come into the middle
Right and left thru to the tune of the fiddle
Turn the girls and square thru
Three-quarters round to the outside two
Cross trail thru is all you do
U turn back, a right and left thru
Courtesy turn your own little Sue
Square thru three-quarters round
Those in the middle cross trail Mack
Don't overshoot, just U turn back
Square thru three hands in the middle of
the world
Outside two California twirl
Cross trail thru with the same old two
U turn back a right and left thru
Turn the girls in the middle of the land
Allemande left, go right and left grand

SINGING CALL *

RAGTIME COWBOY JOE

By Earl Johnston, Vernon, Connecticut
Record: Grenn 12055, Flip instrumental
with Earl Johnston
INTRO
One and three promenade you go
half way around
Whirl away with a half sashay, star
thru across the way
Do a right and left thru with the outside two,
now dive thru, square thru
Three-quarters round inside land
Here we go left allemande
Do si do your own, left allemande again
Run back home and promenade
He's a rootin', tootin', high falutin',
son of a gun from Arizona
Ragtime Cowboy Joe
FIGURE
Left allemande, do si do around your own
The men star left once around the ring your roam
Box the gnat, change hands, now
turn her left and then
Four ladies chain straight across I say, turn 'em
around, don't let them stray
You chain them right on back, then whirl away
Swing somebody new and promenade
He's a rootin', tootin', high falutin',
son of a gun from Arizona
Ragtime Cowboy Joe
Sequence: Intro, Figure twice, Intro (use sides),
Figure twice, Intro

BREAK

By Joe Barcelow, Ionia, Michigan
One and three go forward and back
Side ladies chain across the track
Head ladies chain to the right
Turn 'em around don't take all night
Head two couples cross trail thru
Go up the outside and around two
Make a line of four go up and back
Pass thru, ends cross over, centers turn back
Two lines star thru across the town
Then square thru three-quarters round
Right, left, right, left allemande

RAININ' CHAINS

By Tom Tobin, Los Angeles, California
All four ladies chain across, turn 'em boy
Side two ladies chain back, don't be coy
Head ladies chain three-quarters around
Side gents turn 'em with an arm around
Lonesome men pass thru, both turn left
Stand behind your pretty little Sue
Eight to the middle and back with you
Those who can do a right and left thru
Same ladies chain across from you, turn the girls
Ends only star thru, other four Dixie chain
*Lady go left, man right, around one
Come into the middle box the gnat
Pull on by, left allemande
or
*Gals turn back, box the flea, change hands
Same two make a right hand star
Turn it full around, find the corner, left allemande

FRUIT CAKE

By John Frerichmann, Redwood City, California
Number one only, stand back to back
With your corners box the gnat
New head couples forward and back
Then cross trail go round two
Hook on the ends as you always do
Forward eight and back in time
Pass thru then bend the line
Square thru the opposite two
Four hands around then the inside two
Square thru in the middle you do
Four hands around then separate
Circle up four and don't be late
A full turn then a quarter more
Then pass thru go on to the next
(or bend the line)
Box the gnat and back away
Bend that line, do a half square thru
Inside two half square thru then separate
Circle up four and don't be late
Head gents break and make a line
Go forward and back you're doing fine
Four little ladies square thru
Three-quarters round in the middle of the land
There's your corner, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

GRAND CURLS

By Bob Kent, Warwick, Rhode Island

Head ladies chain across the night
Turn 'em boys, squeeze 'em tight
One and three lead out to the right
Circle four in the pale moonlight
Head gents break to lines of four
Forward eight, back you reel
Pass on thru, wheel and deal
Center four curlique, follow your Jane
Around one down the center, Dixie chain
Lady go left, gent go right
Around just one, line up four tonight
Forward all and back with you
Forward again, pass on thru
All turn left, go around the land
Gents turn back for a Dixie grand
Right, left, right and left allemande

FOLDING FUN

COUNTERFOLD

By Milton Lease, Palm Springs, California

Head couples go forward and back
Fold your man, then stand pat
Side couples fold the girls
All get set for a merry whirl
Star thru, right and left thru
Star thru, half square thru
Make two lines you're facing out
Ends fold in then watch out
Star thru, California twirl
Star thru, half square thru
Lines face out watch it man
Centers fold, you're gone again
Star thru, right and left thru
Star thru, half square thru
Head couples fold your girl
Side couples fold the man
Everybody right and left grand

MIXED CHIX

By Herbert Egender, Honolulu, Hawaii

Four ladies chain across the floor
Chain, chain, a grand chain four
One and three swing and sway
Two and four half sashay
The heads pass thru and stand that way
Sides star thru across the floor
All face your partner, make line of four
Balance up and back in time
Pass thru and bend that line
Forward eight and back you reel
Pass thru and wheel and deal
Just the girls square thru
Three-quarters round that's what you do
Split those gents and go around one
Line up four and have a little fun
Go forward eight and back in time
Pass thru and bend that line
Dance up to the middle and come on back
Girls left square thru the outside track
Four hands around and just the men
Square thru in the middle again
Three-quarters round, stick out your hand
Allemande left

HOLY MACKERAL THERE, ANDY

By Ed Sanders, San Jose, California

Four ladies chain across the way
One and three do a half sashay
Go up to the middle and back
Forward again, box the gnat
New number three face your corner,
box the gnat
Square your set right after that
And the couples at the head go
forward and back
Then cross trail go round two
Hook on the ends here's what you do
Forward eight and back in time
Pass thru and bend the line
Forward eight and back with you
With the same sex go square thru
Four hands around then the outside two
U turn back, do a Dixie chain on the double track
Face the middle, forward eight and back in time
Pass thru, bend the line
Forward eight and come on back
Inside two box the gnat
Star by the right right after that
One full turn in the middle of the land
Here comes corner, left allemande

SINGING CALL *

MATILDA

By Bob Page, Hayward, California

Record: Sets in Order 135, Flip instrumental
with Bob Page

OPENER, MIDDLE BREAK and CLOSER

Allemande left you know, right hand
turn your partner, Joe

Gents star left in the middle,
it's once around you roam

Star promenade your own, go walkin'
round to home

At home square your sets, sides face,
grand square

(Sing) Matilda, Matilda, Matilda she take
me money and run Venezuela

*Matilda, Matilda, Matilda at home
four ladies chain (3/4)

FIGURE

(Four) ladies chain three-quarters round,
and the heads you promenade

Half way round and the sides cross trail
Around just one like that, come into
the middle and box the gnat

Pull 'em by, left allemande, you weave
around the land (singing)

Matilda, Matilda, Matilda, you do sa do
then promenade home

(Everybody) Matilda, Matilda, Matilda
she take me money and run Venezuela

*Last time change this line as follows:

Matilda, Matilda, Matilda she take
me money and run Venezuela

Matilda she take me money and run Venezuela

Sequence: Opener, Figure twice for heads,
Middle Break, Figure twice for sides
and Closer

WALTZ FOR SQUARE DANCERS

HI LILI, HI LO

By Merl and Delia Olds, Los Angeles, California

Record: Sets in Order 3139

Position: Open-Facing for Intro; Open, facing LOD for Dance

Footwork: Opposite, direction for M except where noted

Intro: Standard Acknowledgment

Meas.

1-4 Waltz Away, 2, Face; Change Sides, 2, 3 (to Open); Waltz Bwd, 2, Face; Change Sides, 2, 3 (to Open);

In Open pos starting with M's L ft waltz fwd along LOD moving slightly away from partner (L, R, close L); turning to face partner and without releasing hands change sides with W passing under the upraised hands and both turning to face RLOD in OPEN pos (Star Thru) R, L, close R; waltz bwd along LOD L, R, close L; turning to face partner again change sides with W passing under the upraised hands (Star Thru) R, L, close R turning on last ct to both face LOD in Open pos. Note: These four meas should move in a continuous, flowing action with only a slight hesitation on the "close" steps.

5-8 Step, Swing, —; Spin Manuv, 2, 3; (R) Waltz Turn, 2, 3; Open, 2, 3;

Step fwd on L (W R), swing inside ft fwd and hold 1 ct; M maneuvers in 3 steps (R, L, R) as W spins LF in place (L, R, L) to end in CLOSED pos with M facing RLOD; do a RF turning waltz along LOD; do another RF turning waltz along LOD opening out into OPEN pos, both facing LOD.

9-12 Waltz Away, 2, Face; Change Sides, 2, 3 (to Open); Waltz Bwd, 2, Face; Change Sides, 2, 3 (to Open);

Repeat action of Meas 1-4.

13-16 Step, Swing, —; Spin Manuv, 2, 3; (R) Waltz Turn, 2, 3; Waltz, 2, 3 (to Closed); Repeat action of meas 5-8 remaining in CLOSED pos meas 16 and end with M facing LOD.

17-20 Twinkle Out, 2, 3; Twinkle In, 2, 3; Twinkle Out, 2, 3; Fwd, Touch, —;

In Closed pos starting M's L ft do 3 twinkle steps (M XIF, W XIB) moving diag out twd wall and LOD; repeat twinkle diag in twd COH and LOD; repeat twinkle diag out twd wall and LOD; M steps fwd R in LOD, touch L beside R, hold 1 ct ending in LOOSE CLOSED pos.

21-24 Back, —, Close; Back, —, Close; Back, Touch, —; Open, 2, 3;

Remaining in Loose Closed pos M steps back in RLOD on L ft (W fwd on R) in canter rhythm drawing trailing foot twd RLOD in 2 cts and closing at last moment; repeat this action; stepping twd RLOD

on L ft (W's R) touch R to L, hold 1 ct; as M takes 3 steps R, L, R, W makes 1/2 RF turn in 3 steps (L, R, L) to OPEN pos both facing LOD.

25-28 Step, Swing, —; Fwd, Face, Close; (Reverse) Solo Turn, 2, 3; Around to Face, 2, 3;

Step fwd on L ft, swing inside ft fwd and hold 1 ct; step FWD on R, turn to face partner on L, close R to L momentarily assuming BUTTERFLY pos; release trailing hands (M's R, W's L) and turn away from partner (M RF, W LF) in a reverse solo waltz turn stepping bwd in LOD on L ft, swd in LOD on R, close L to R prog down LOD and ending in a BACK-TO-BACK pos; releasing hands (M's L, W's R) continue to turn down LOD in 3 steps (R, L, R) to end in CLOSED pos, M's back to COH.

29-32 Dip In, —, —; Manuv, 2, 3; (R) Waltz Turn, 2, 3; Twirl, 2, 3;

Dip in twd COH on L ft and hold 2 cts; maneuver in 3 steps (R, L, R) to end in CLOSED pos M's back to LOD; do a RF turning waltz along LOD; as M completes another waltz W twirls RF under M's L (W's R) arm to end in OPEN pos facing LOD.

33-40 Repeat Action of Meas 25-32

DANCE GOES THRU TWO AND ONE-HALF TIMES ending with Twirl, Bow and Curtsy on Meas 24, third time thru.

SMOOTH AND SIMPLE

FRAULEIN

By Elmer and Pauline Alford, The Dalles, Oregon

Record: Blue Star 1645

Position: Intro — Open facing LOD, Dance — Butterfly M's back to COH

Footwork: Opposite, direction for M

Intro: Wait 2 meas: Grapevine apart and together to Butterfly pos with M's back to COH

Meas. PART A

1-2 Face To Face; Back To Back;

In Butterfly pos do a two-step face to face prog LOD step swd on L, close R to L, step swd on L swinging thru R (M turning away L face and W R face to back to back pos); step swd R, close L to R, step swd on R end swing thru with L to face partner in CLOSED pos, M's back to COH, W's back to wall.

3-4 Side, Close, Forward, —; Side, Close, Back, — (Box Two-Step);

M step LOD on L, close R to L, step fwd on L, hold 1 ct; step swd on R, close L to R, step bwd on R, hold 1 ct.

5-6 Twirl, 2, 3, Tch; Reverse Twirl, 2, 3, Tch;

As M grapevines fwd LOD L, R, L, tch W twirls one complete R face turn under her R and M's L arm; M grapevines RLOD R, L, R, tch as W does reverse twirl (L face) one complete turn under her R and M's L arm.

- 7-8 Turn Two-Step; Turn Two-Step;**
Do 2 R face turning two-steps ending in BUTTERFLY pos to repeat part A.
- 9-16 Repeat Action of Meas 1-8** ending in CLOSED pos, M facing LOD.

PART B

- 17-20 Two-Step Fwd; Rock Fwd, —, Rock Back, —; Two-Step Back; Rock Back, —, Rock Fwd, —;**
In Closed pos starting M's L do one fwd two-step L, R, L; rock fwd on R keeping L ft in place, hold 1 ct, rock back on L, hold 1 ct; repeat starting M's R and moving bwd in RLOD with two-step; rock back L, hold 1 ct, rock fwd R, hold 1 ct assuming BUTTERFLY pos with M facing LOD.
- 21-22 Side, Close, Side, Touch; Side, Close, Side, Touch;**
In Butterfly pos step L twd COH on L, close R to L, step to side L on L, touch R; step side R twd wall on R, close L to R, step side R on R, touch L.
- 23-24 Turn Two-Step; Turn Two-Step;**
Starting M's L do two R face turning two-steps down LOD to end in CLOSED pos M facing LOD.
- 25-32 Repeat Action of Meas 17-24** ending in BUTTERFLY pos, M's back to COH to repeat dance.
DANCE GOES THRU THREE TIMES.
- Ending:** Two fwd two-steps, twirl and bow (in Semi-Closed pos).

TRICKY TWINKLES

A KISS IN THE DARK

By Blackie and Dottie Heatwole, McLean, Va.

Record: Grenn 14051

Position: Open-Facing, M's back to COH

Footwork: Opposite, direction for M unless otherwise indicated

Meas.

INTRO

- 1-2 Wait; Wait;**
- 3-4 Bal Apart, Point, —; Step to RLOD, Tch, —;**
With M's R and W's L hands joined step apart on L ft, point R ft twd partner, hold 1 ct; step together and twd RLOD on R ft, tch L to R, hold 1 ct.

DANCE

- 1-4 Waltz Away, 2, 3; Reverse Twirl/Manuv (to Butterfly Banjo); Twinkle Back; Twinkle Back (to Closed);**
In Open pos starting on L ft waltz diag down LOD away from partner; step fwd down LOD on R ft, step L and R in place at the same time turning 1/2 RF to end facing diag twd wall and RLOD as W does a LF (reverse) twirl in three steps (L, R, L) under M's R and W's L joined hands to end facing diag twd COH and LOD in BUTTERFLY BANJO pos; starting on L ft twinkle bwd down LOD diag twd COH by crossing L ft in back of R (W XIF), step back and to side on R turning

1/2 RF to face diag twd COH and RLOD, close L to R; twinkle again by starting on R ft and moving bwd down LOD diag twd wall ending in CLOSED pos facing RLOD.

- 5-8 Balance Back; Fwd Waltz (twd RLOD); Fwd Waltz (W Twirl to Butterfly); Side; Draw, —;**
In Closed pos M facing RLOD balance back twd LOD on L ft, hold 2 cts; starting on R ft waltz fwd twd RLOD R, L, R; waltz fwd twd RLOD and turn 1/4 LF on last step to face wall (L, R, L) as W twirls 3/4 R face under M's L and W's R hands to face COH in BUTTERFLY pos; side draw twd RLOD by stepping R ft twd RLOD, draw L ft to R blending to SEMI-CLOSED pos.
- 9-12 Fwd Waltz; Fwd to Sidecar (W Cross); Fwd Waltz; Wheel 1/2 L;**
In Semi-Closed pos starting on L ft waltz fwd down LOD L, R, L; starting on R ft M waltzes down LOD (R, L, R) with small steps as W crosses in front of M (L, R, L) twd COH and adjusts to SIDECAR pos facing RLOD; in Sidecar pos do one fwd waltz down LOD (L, R, L); wheel 1/2 L by moving fwd around each other (CCW) in 3 steps (R, L, R) maintaining Sidecar pos and ending M facing RLOD.
- 13-16 Solo Waltz Turn; Solo Turn (to Loose Closed); Vine, 2, 3; Step, Tch, (to Open) —;**
In Sidecar pos M facing RLOD and starting L ft step bwd down LOD, continue down LOD by stepping back on R ft and turning 1/2 RF to face LOD, close L to R as W starting on R ft steps fwd down LOD, continues down LOD by stepping fwd on L ft turning 1/2 RF to face RLOD, close R to L; starting on R ft M steps fwd down LOD, continues down LOD on L ft while turning 1/4 RF to face wall, close R to L as W steps bwd down LOD on L ft, continues down LOD on R ft while turning 1/4 RF to face COH, close L to R ending in LOOSE CLOSED pos, step to side down LOD on L ft, cross R behind L, step to side on L turning to OPEN pos facing LOD; step fwd down LOD on R ft, touch L to R, hold 1 ct.
- 17-20 Waltz Away; Rev Twirl/Manuv (to Butterfly Banjo); Twinkle Back; Twinkle Back (to Closed);**
Repeat action of meas 1-4.
- 21-24 Bal Back; Fwd Waltz; Fwd Waltz (W Twirl); Side, Draw, —;**
Repeat action of meas 5-8 ending in SEMI-CLOSED pos.
- 25-28 Fwd Waltz; Fwd Waltz (W Rolls Across); Wheel 1/2 L; Spot Turn 1/2 L (to Semi);**
In Semi-Closed pos starting on L ft waltz fwd down LOD L, R, L; starting on R ft M waltzes fwd down LOD in short steps (R, L, R) as W rolls across in front of M in 3 steps (L, R, L) to end facing LOD in LEFT SEMI-OPEN pos; wheel 1/2 LF (CCW)

by moving fwd L, R, L to end facing RLOD as W moves bwd 3 steps CCW (R, L, R) to end facing RLOD; both turn 1/2LF (CCW) in place individually in 3 steps (M-R, L, R) (W-L, R, L) to end facing LOD in SEMI-CLOSED pos.

29-32 Fwd Waltz; Manuv (to Closed); (R) Turning Waltz; (R) Turning Waltz (to Open); In Semi-Closed pos do one fwd waltz down LOD L, R, L; starting R ft M steps fwd down LOD and diag twd wall while turning 1/2 RF to face RLOD, step L, R in place as W takes 3 steps (L, R, L) almost in place to end in CLOSED pos with M's back to LOD; two R face face turning waltzes down LOD drifting apart to OPEN pos facing diag down LOD.
DANCE GOES THRU THREE TIMES.

Ending: On last meas of music M moves fwd down LOD L, R, L as W twirl RF R, L, R under M's L and W's R hands; change hands step apart and bow and curtsy.

RIGHT AND LEFT ALLEMANDE

By Bill Peterson, Detroit, Michigan

Four ladies chain three-quarters round
Heads lead right and circle around
Break to a line, go up and back
Cross trail thru but U turn back
Go right and left allemande
Partner right, right and left grand

FOUR AND THREE

By Stub Davis, Waurika, Oklahoma

Head ladies chain with all your might
Same two ladies chain to the right
One and three you half sashay
Up to the middle, back that way
Lead to the right, circle four
Ladies break to a line of four
Forward eight, come on back
Pass thru across that track
Ends cross over, centers turn back
Balance forward back with you
Forward again square thru
Four hands around that's what you do
Men in the middle square thru
Three-quarters round, girls turn back
Left allemande, partner right
Right and left grand

CONTRA CORNER

ARKANSAS TRAVELER

(As danced in New Hampshire)

1, 3, 5, etc. active — Do Not Cross Over
All forward and back
All forward again and pass right thru (turn back)
All forward and back
All forward again and pass back to place
Active couples right hand star with couple below
Left hand star back to place
Active couples swing partners
Actives down center with partner
The other way back and cast off
Right and left four

SINGING CALL *

DRY BONES

By Randy Stephens, Provo, Utah

Record: Windsor 4819, Flip instrumental with
Bruce Johnson, Santa Barbara, California

OPENER

Hey, circle in a ring, dem — dry bones
Ezekiel connect dem — dry bones
Then allemande left dem — dry bones
Dem bones do a right and left grand
Dem bones, dem bones, ya gonna — walk around
Dem bones, dem bones, ya gonna — promenade
Dem bones, dem bones, ya gonna dance tonight
Now hear the words of the call

FIGURE A

Four ladies chain across the square
Turn 'em on around when they get there
Head two do a half sashay
Up to the middle and back that way
Pass thru, on the dead run, split the ring
and ya go round one
Do sa do in the middle you go, to an ocean
wave and ya rock it so
Balance — then a right hand swing
Girls in the middle and you rock it again
Same two a right and left thru
Turn 'em on around and star thru
Now back right out and make a big ring
Circle to the left and hear me sing
Allemande left dem ol' dry bones
Dem bones do a right and left grand
Dem bones, dem bones, ya gonna — walk around
Dem bones, dem bones, ya gonna — promenade
Dem bones, dem bones, ya gonna dance tonight
Now hear the words of the call

FIGURE B

Allemande left, shout Hallelujah
Swing your own and hug 'er up to ya
Promenade 'em on down the aisle
Girls in the lead now single file
Men step out, take a back track
Go twice around the other way back
Second time turn a right elbow
Once and a half and here we go
(modulation)
Gents star left to the beat of the band
Go once around to the promised land
Connect dem bones in a right and left grand
Now hear the words of the call
Dem bones, dem bones, ya gonna — walk around
Dem bones, dem bones, ya gonna — promenade
Dem bones, dem bones, ya gonna dance tonight
Now hear the words of the call
Repeat Figure A for sides
Repeat Figure B

TAG ENDING

Allemande left, shout Hallelujah
Swing your gal, hug her up to ya
Twirl her out and bow down low
That's all . . . No Mo! . . .

FAIR OAKS #2

By Ray Vierra, Concord, California

One and three lead to the right and circle four
Head gent break to a line of four
Pass thru, wheel and deal
Double pass thru
First couple right, next couple left
Right and left thru first couple you meet
Make a right hand star one full turn
Heads to the center with a left hand star
One full turn to the same old two
Right and left thru same two
Outside two dive thru, California twirl
Inside ladies U turn back
Same two ladies chain to a left allemande

SHIRLEY'S NIGHTMARE

By Don H. Jones, Portland, Oregon

One and three half sashay
Star thru, right and left thru the outside two
Dive thru, pass thru
Split two, go around one
Into the middle square thru three-quarters round
Separate go around one
Into the middle with a right and left thru
Pass thru, split two, round one
Line up four, go up and back
Just the ends box the gnat
Center four star thru
Everyone pass thru
Allemande left

SHORT TRIP

By Ralph Kinnane, Birmingham, Alabama

Head two couples promenade
Three-quarters around now with your maid
Side two go right and left thru
Turn your girl and pass thru
Eight chain two then star thru
Two ladies chain, turn 'em on around
Go forward eight and back on down
Center four box the gnat
Go right and left thru the other way back
Same four will square thru
While just the ends star thru
Go right and left thru, turn Sue
Duck to the middle and pass thru
Split that couple, get four in line
Go up to the middle and back in time
Box the gnat across the land
Cross trail back, left allemande

STAR THRU SUE

By Fred Christopher, St. Petersburg, Florida

The heads go forward and back with you
Four ladies chain across from you
Turn on around, the heads square thru
Four hands around, split the outside two
The line of four go up and back
Opposite right, box the gnat
Right and left thru, turn your Sue
Star thru, right and left thru
Turn your girl and dive back thru
Right and left thru in the middle you do
Same two star thru and trail on thru
Left allemande, here we go
Right and left grand

JAZZBO

By Jeanne Fischer, Sunnyvale, California

Head two ladies chain
Sides do a half sashay
Heads right and left thru
Dixie chain on back
Lady go left but those men turn back
Lady round one into the middle
Same two ladies chain
Side men turn her to a three in line
Forward six, back you go
Right hand high, left hand low
Spin those ends and let 'em go
Forward six and back you go
Left allemande

ZIG-ZAG CROSS TRAIL

By Gordon Blaum, Miami, Florida

All four ladies chain across the way
Then the side two couples half sashay
Heads divide and star thru behind those two
Forward eight and back with you
Four ladies Dixie chain on a zig zag track
Ladies turn back, those who can star thru
Same four California twirl, cross trail thru
To the outside, behind one stand
Forward eight and back to the rack
All four men Dixie chain on a zig zag track
All eight face the middle, cross trail thru
Skip one girl, allemande left

WEE WHEELY

By George Vagtborg, San Diego, California

Four ladies chain across the town
Head ladies chain three-quarters around
Side gents turn 'em with an arm around
Finish it off with a half sashay
Forward six, back you reel
Pass thru, wheel and deal
Center four star thru then pass thru
Centers arch, men dive thru
Star right three-quarters around
Turn her left, let's all promenade
Two and four wheel around
Star thru, pass thru, left allemande

GOOD

WHO CAN

By Tim Martin, Bellingham, Washington

Four ladies chain across the way
Number one swing and sway
Finish it off with a half sashay
Heads cross trail go round two
Hook on the ends that's what you do
Forward eight and back with you
Those who can right and left thru
Turn the girls with a half sashay
Those who can right and left thru
Turn the girls with a half sashay
Ends star thru round one to a line of four
Forward eight and back with you, star thru
Those who can right and left thru, pass thru
Those who can right and left thru, pass thru
Outside two California twirl
Those who can right and left thru, dive thru
Star thru, left allemande
Partner right, right and left grand

EXPERIMENTAL DRILLS

Here are five examples of the experimental movement Turn and Deal which appears on page 70. These were sent in by Colin Walton who originated the movement. Try them!

LATE NIGHT FINAL

Head two couples bow and swing
Side ladies chain across the ring
Heads to the right and circle four
Head gent break to a line of four
Forward up and back you squeal
Pass thru, turn and deal
Face your partner, star thru
Center four square thru three hands around
In the middle of the land
There's your corner, left allemande

GOOD DEAL

Heads to the right and circle up four
Head gent break to a line of four
Forward up and back you reel
Pass thru, turn and deal
Double pass thru across the way
Face your partner back away
Star thru, first couple go left, next go right
Star thru the first in sight
Square thru three-quarters round
There's the corner, left allemande

FILTER FOLLY

Heads to the right and circle four
Head gent break to a line of four
Go forward up and back
Pass thru across the floor
Turn and deal and a quarter more
Two left hand stars on the side of the floor
Head gents lead them to a line of four
Forward up and back with you
Fold the boys and star thru
Promenade the wrong way round
One and three wheel around
Cross trail thru to a left allemande

DOUBLE DEALING

Side two couples right and left thru
Same two ladies chain you do
Heads to the right and circle four
Head gents break to a line of four
Forward up and back you reel
Pass thru and turn and deal
Double pass thru while you're that way
Face your partner back away
Pass thru across the floor
Turn and deal and a quarter more
Move around the ring like a Dixie grand
Right, left, right, left allemande

A GOOD TURN

Head ladies chain to the right of the ring
New head ladies chain across
Heads to the right and circle four
Head gent break to a line of four
Lines of four go up and back
Pass thru across the track
Then turn and deal across the land
A half square thru to a right and left grand

FULL TURN WHERE?

By Monty Montooth, Fayetteville, N. C.

Head ladies chain that's what you do
While two and four go right and left thru
Turn 'em on around and step it light
Side two ladies chain to the right
Turn a new girl that's what I say
One and three a half sashay
Forward up and back with you
Forward again and star thru
Right and left thru with the outside two
With a full turn around go two by two
Then allemande left with the corner Sue

AN OLD FAVORITE

Presented by Joel Orme, Canoga Park, California

First and third half square thru
A right and left thru with the outside two
Face your partner, back right out
Arch in the middle, the ends duck out
around one
Into the middle a right and left thru
Half square thru, eight chain thru
Right and left thru, face your partner
back right out
Arch in the middle the ends duck out,
around one
Into the middle left square thru, six hands round
Left allemande

SINGING CALL *

HEART OF MY HEART

By Andy Andrus, Port Arthur, Texas

Record: Blue Star 1658, Flip instrumental
with Andy Andrus

OPENER, MIDDLE BREAK and CLOSER

Allemande left your corner, your partner
right hand around

Those gents star left and turn it once around
Girls step in behind your date, go
single file along

Gents turn back and box the gnat, grand
right and left around that track
Hand over hand you go, when you
meet you do sa do

Allemande left, come back and promenade
You promenade that ring now, get on
home and swing now

With the gang that sang heart of my heart

FIGURE

One and three promenade, go half
around that town

Two and four square thru about
four hands around

Face those heads, star thru, and pass
thru you know

Bend the line, two ladies chain, star right across
that ring you go

Pass thru and wheel and deal,
the center four square thru

Three-quarters round, then swing, promenade
I know a tear would glisten if once
more I could listen

To the gang that sang heart of my heart

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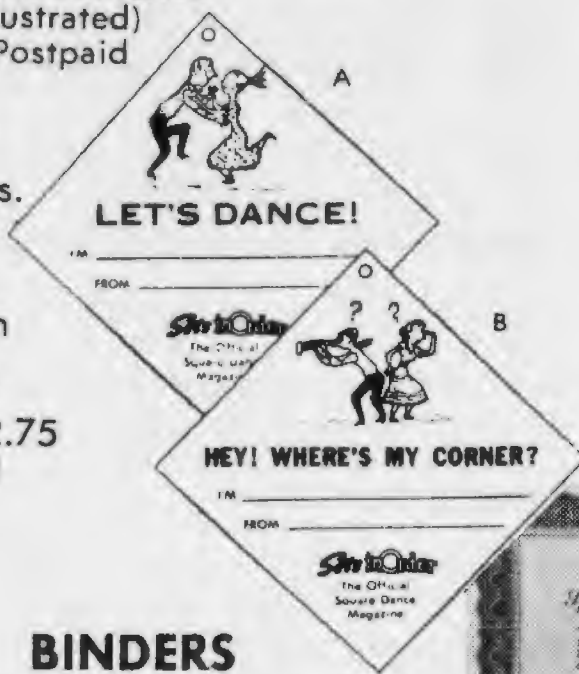
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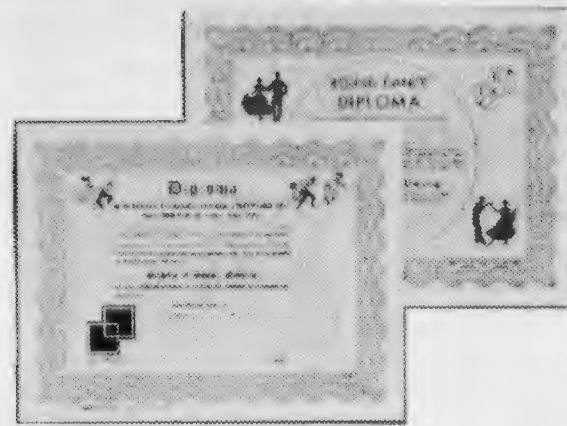
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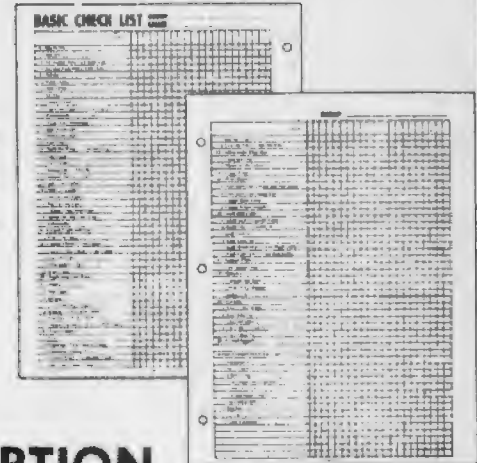


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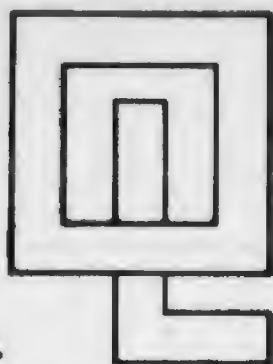
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(Letters continued from page 3)

advice like Ed Epperson's and Ed Gilmore's is, "Call to the floor rather than to yourself!" We'll all have more fun.

Harold Kermeen, New London, Iowa

Dear Editor:

We certainly enjoy our magazine that we take for our club officers. It really gets passed around. We feel quite proud of our last graduating class. We have a "Mr. and Mrs." (80 years young), their two sons, two grandchildren and one great grandchild. Not too many clubs can

boast a record of this nature. We hope to get our new class all interested in your big, little magazine...

Mrs. May Larkin
Howland, Maine

Dear Editor:

...It goes without saying that square dancing is the most fun my wife and I have had since we were married. I know that this is old stuff to you about people who have "discovered" square dancing. However, we have one criticism of your magazine, the people that are in charge

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of the clubs, the callers, etc., etc., and that is this, that everything seems to be directed to and for the so-called established clubs and dancers and nothing for we "in-between" people. We just have to struggle along as best we can and make fools of ourselves when we visit other clubs...

For example, why can you not publish in your magazine a list of recordings that we could buy, make up a square in our family room and practice with. They should include the necessary basics, but God forbid, not the

200-odd you had in the March issue.

Chas. H. Connors
Newport News, Va.

Know something? You may have hit upon an idea we've overlooked. Perhaps we could print more in the line of party ideas for homes; make special markings in our record reviews to indicate those especially suited for home dancing and for those new to the activity. From that horrendous list you saw in our March issue, we have published a list of our own which we call the Basic Movements of Square dancing and it is illustrated, as you saw in the supplement to the April magazine. We'll try to find more ways of being useful. Editor.

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Dear Editor:

...We'd be interested in hearing others' comments on how many rounds should be played at square dances. We and several other members of our club took round dance lessons last fall. Now we find the same caller reluctant to play more than two or three rounds an evening since participation in them is limited to perhaps $\frac{1}{4}$ or $\frac{1}{2}$ of the attendance.

We have told him we would like more rounds, to no avail. We would just as soon have our breaks cut shorter and a round inserted between

every tip. Have discussed this with non-round-dancers and haven't heard any objections yet. How do we get thru to our callers?

Joan Fahlgren
Midland, Mich.

Dear Editor:

...When we decided to retire, we thought we would try to square dance in all 48 states of our continent and take our chances on Alaska and Hawaii, too. Soon after April 1, when we retire, we'll start out in our trailer. We now have contacts for square dancing in 8 states in



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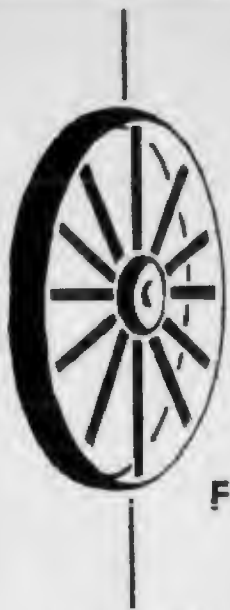


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Helen and Charlie Rapp
Barrington, Ill.

Dear Editor:

I want to sincerely thank you for the article in Sets. (A Caller Speak Out—March, 1963). You certainly did a beautiful job in getting across exactly what I wanted to say. I am sure that even if you had sent me a half dozen proofs to read before publication, this is the one I

would have selected. I have certainly received a lot of favorable comment from friends who have read the article...I am deeply honored that you published it.

Ed Epperson
Batavia, Iowa

Dear Editor:

The March issue of Sets in Order arrived Saturday last and it was somewhat of a thrill to us to be included under "Paging the Roundancers." We thought you made a nice presentation of the unspectacular facts you had

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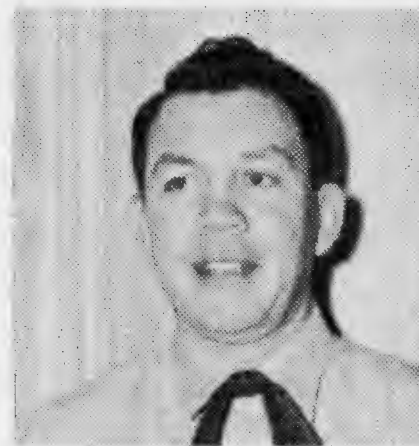
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to work with, and indeed felt honoured...

Lloyd Bellamy
Sudbury, Ont., Canada

Dear Editor:

SIO is great and a standard reference here. Continue your good work towards keeping as many square dancers as possible instead of forcing people out with too many new gimmicks, high prices and a never-ending requirement to learn new, unneeded "basics."

Herb Egender
Honolulu, Hawaii

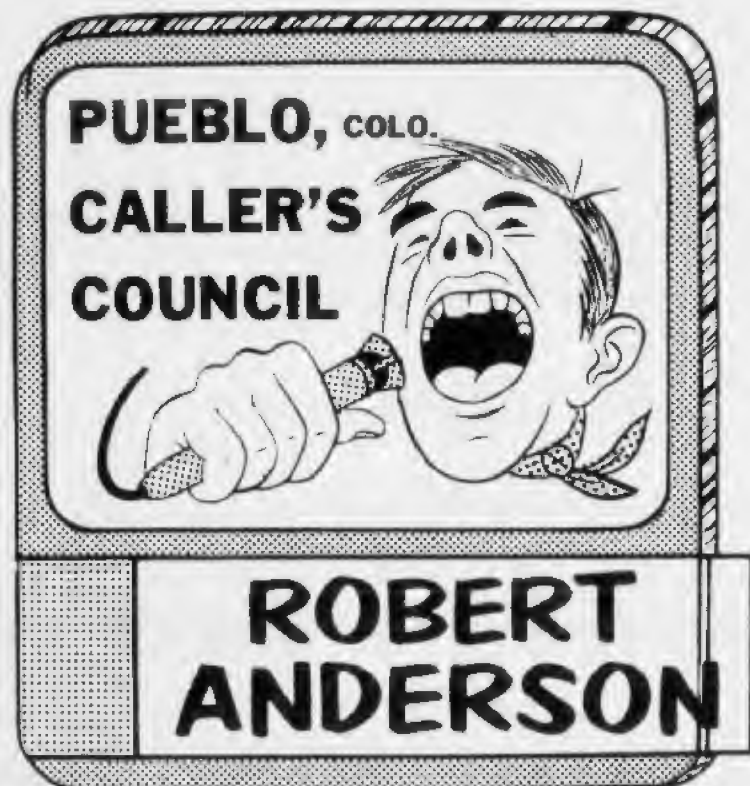
Dear Editor:

I'm sure that we are some of the many who bought one of Frank Hamilton's newest R/D Manuals. We think it is the best and most informative book on Round Dancing that we have read. It is most helpful to both the Round Dancer and teacher and we highly recommend it.

Irene and Bill Hart
North Royalton, Ohio

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subscription and a binder for next year's issues. Thank you all for a wonderful, exciting year of reading.

James L. Westcott
Roscoe, Ill.

Dear Editor:

Our response to "Learn to Square Dance" week proclaimed by Governor McNichols was real good. Articles were printed in papers thru-out Colorado and reports are filtering in that beginning classes are growing and there are indications that this publicity helped. The radio

and TV station plugged this more than newspapers—even up to transcribed spot announcements, etc...

Jack and Peggy Halfacre
Denver, Colo.

Dear Editor:

...Each back issue of Sets in Order is studied over and over as I am an enthusiastic square dancer. Thank you for a bigger and better magazine.

H. S. Mitchell
New Iberia, La.

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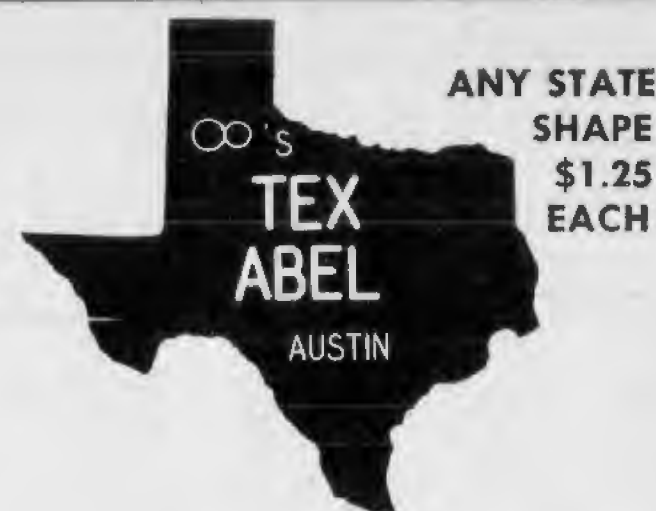
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**PAT'S PLASTIC
RIFLE, COLORADO**

Dear Editor:

We are sending our subscription check for Sets in Order. We have been borrowing copies of the magazine and we surely do enjoy it. I suggest that every club see that their club officers receive this publication for the excellent help and suggestions it offers.

Mr. and Mrs. E. C. Morland
Wheatland, Wyo.

Dear Editor:

About 50 persons from the Student Association of the University of Copenhagen saw your

film, "Square Dancing" when we showed it here recently. In introducing the film we made extensive use of various bits of information from the Sets in Order Magazine...

William A. Root
American Embassy,
Copenhagen, Denmark

Editor's note: Square Dancing, a color sound 15-minute motion picture, was produced by Sets in Order. The United States State Department, after using the film for the last 10 years, has just renewed it as one of its official films for the next



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Sets in Order

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5 years. Information regarding this film may be had by writing to us here at Sets in Order.

EDITH ANDERSON

Friends of Harold and Edith Anderson, Marshalltown, Ia., will be saddened to learn of Edith's death in an automobile accident on April 16. The Andersons have been leaders in the square and round dance field in Iowa for many years. Edith was secretary of the Central Iowa Round Dance Teachers' Assn. at the time of her passing. Harold, also quite seriously in-

jured in the accident, is recovering satisfactorily.

ADD CAMP LISTINGS

Aug. 23-25—Square 'n' Round-Up, Aston Villa, Lake Muskoka, Ont., Canada. Stu Robertsons, Van Van Sickles. Write Audrey Van Sickle, 14 Cortleigh Blvd., Toronto 12, Ont., Canada.

Sept. 4-8—Fall Fun Fest, Fontana Village, Fontana Dam, N.C.

Sept. 28-Oct. 6—21st Consecutive Swap Shop, Fontana Village, Fontana Dam, N.C.

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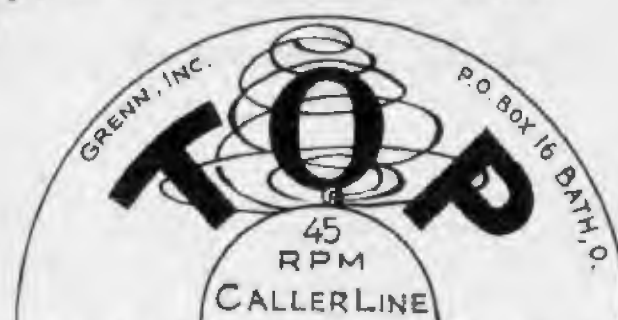
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The CALLER OF THE MONTH



Wayne Slocum — White Bear Lake, Minn.

WAYNE SLOCUM HAS BEEN ONE of the early square dance callers in the Minnesota revival of square dancing. His first job 25 years ago included teaching enough square dancing to add some fun and flavor to the local school operetta. By book directions and talking to old timers he managed to keep ahead of his pupils. The next year he had rhythm activities as a regular part of his physical education program and it has grown with the years.

Wayne is now Coordinator of the Physical Education Dept. for the 14 schools in the White Bear Lake School District and the Rhythm Unit is very important. Children start in kindergarten to learn simple activities to music; Junior High School students learn in their classes and have a club in addition to all-school square dances for recreation.

Senior High students continue learning in class for part of the year and have two extra-curricular clubs which also put on dance programs. These demonstration groups have danced many times for large local affairs.

Active for many years in Minnesota Federation activities, Wayne has served as President. In addition to his groups of younger square dancers, he calls for several adult square dance clubs of long duration, one of them just entering its 16th continuous season.

Wayne feels that much of his square dance philosophy stems from attending Pappy Shaw's School at Colorado Springs with his wife Gene for three years. Wayne loved to waltz even before he went to Pappy's and the experience there served to increase this enjoyment. Part of his fun is teaching young people how to waltz before anybody tells them it's hard!

Wayne and Gene are serving as Coordinators of the Social Committee for the 12th National Square Dance Convention in St. Paul this month. This includes Trail Dances, Reception, Hosts and Hostesses, etc. In short, they will be working hard to see that both visiting and local dancers are welcomed royally.

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Only \$60.00 per person for a full 7-day week

For further information write Paul J. Kermiet, Rt. 3, Golden, Colorado



JON JONES



GAYLON SHULL

(Dates continued from page 5)

July 5-7—Sierra Squares Mother Lode S/D
Jubilee, Fair Grounds, Sonora, Calif.

July 6—Guest Caller Dance
YMCA, Fargo, N. Dak.

July 6-7—8th Annual Round Dance Weekend
Community Pavilion, Dayton, Ohio

July 11-12—5th Ann. Capital Lakefair S/D
Jamboree, Olympia, Wash.

July 11-13—4th Ann. Sherifian Stateside
Reunion, Eagle Rock Ranch, Texas

July 13—Southern Dist. Summer Dance

Civic Audit., Ardmore, Okla.

July 13—1st Annual Star-Lite Square Dance
Fanshawe Pk. Pavil., London, Ont., Canada

BILLY BOWLEGS SQUARE DANCE

The Billy Bowlegs 4th Round-Up Square Dance will be June 8th at Pryor Junior High School, Fort Walton Beach, Fla. Roy Appling of Chickasaw, Ala. will call the afternoon workshop and evening dance. M. C. is Jimmy Campbell, After Dance Caller, Johnny Everett, Exhibition by the Twirling Teens of Birmingham, Alabama.

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Photo by Gunther

Charlie and Perkie Tucker—Rochester, N.Y.

THE TUCKERS HAVE BEEN enthusiastic dancers ever since their first lessons with Mac and Ruth McKenrick in Pennsylvania 11 years ago. When business reasons promenaded them to Rochester in 1955 they introduced "western" square dancing in an area with thousands of "traditional" square dancers.

With the generous help of the Herb Suedmeyers, the Tuckers trained enough dancers to form the Genesee Dancers' Club, still large and vigorous. They helped organize and served as leaders of the Teen Twirlers Club for 2 years. They also assisted in organizing the Rochester Rollaways for dancers wanting more "challenge." Their hopes of those early years have been realized today in 7 active and growing square dance clubs in the area.

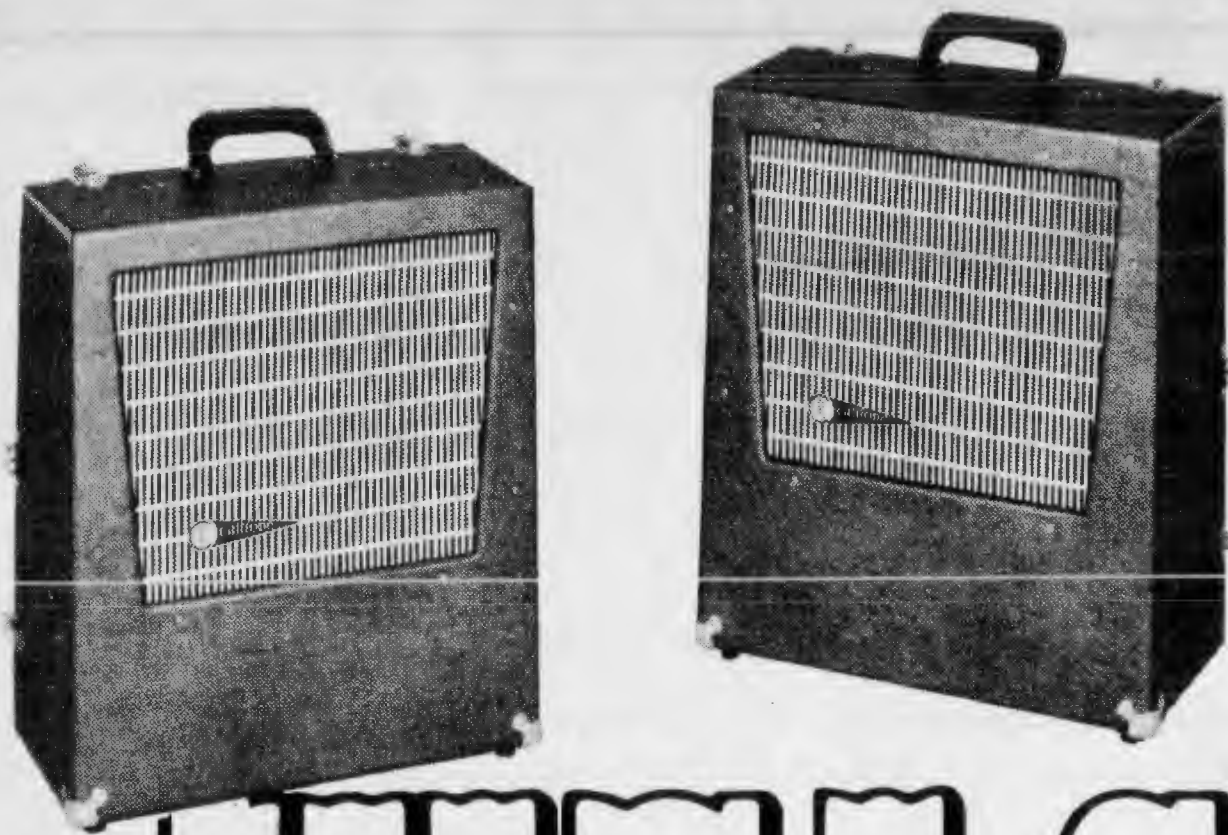
The Tuckers waltzed into round dancing in 1955 with their introduction to the Frank Hamiltons at a summer dance camp. They give these leaders much credit for the stature they themselves enjoy as round dance leaders today.

They began what they term a "fumbling" attempt at teaching rounds in 1956. Patient and loyal friends helped them gain confidence and a measure of ability. They have taught basic and advanced classes every year since. In 1958 the Fiddle-A-Rounds Club came into being and they still serve as instructors.

Perkie and Charlie have held offices in the various clubs and also in the Rochester Federation of Square and Round Dance Clubs.

They believe that dancing can be a richly rewarding experience—but only if one is willing to give. To them, square and round dancing must be inseparable. The quality of both will suffer, they feel, if either is divorced.

"There is only one thing better than dancing," says Charlie, "and that is—the dancers. No other activity could have given us such a host of fine friends."



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APRIL ROUND DANCE CHOICES

Several reports have been picked up on Round of the Month choices in various areas for the month of April. Here they are: R.D.T.A. of So. Calif. — Fraulein for square dancers; Under Her Spell for round dancers. EDSARDA (New England) for April, May and June — Riding Along and Markin' Time (Easy); Chattanooga Choo-Choo, Linger Awhile (Int.); and Kiss in the Dark and Goodnight, My Someone (Adv.). The Mid-Atlantic Assn. — Chattanooga Choo-Choo for square dancers; One Kiss for

round dancers. Mid-America Round Dance Teachers — Goodnight, My Someone and Under Her Spell. Oregon Fed. — Lucky. Toledo, Ohio, Area Callers' Assn. — Fraulein. Indiana Dancers' Assn. — Lucky. San Diego, Calif, Round Dance Teachers — Fraulein for square dancers; Dance-time for round dancers. In the D.C. Area — Round Dance Teachers' Council — Jiffy Mixer (Easy); Cherry Blossom Lane (Int.); Tender Promise (Adv.). We can say one thing; there's variety, at least.



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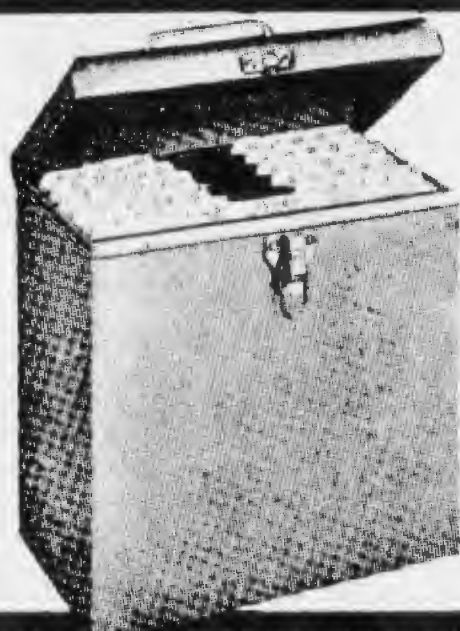
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Additional Dealers on Next Page

(Reviews continued from page 6)

years back. Bill's figure is conventional and though it is not too well metered it is easy to call.
Rating ☆+

PORTUGAL — Grenn 12054

Key: C Tempo: 127 Range: High HC
Caller: Ron Schneider Low LC

Music: Samba 2/4 — Piano, Drums, Trumpet, Guitar, Bass

Synopsis: (Break) Circle — all 8 California twirl — circle right — whirlaway — corner allemande — grand right and left — partner right — allemande — partner swing — promenade. (Figure) Four ladies chain — promenade single file — four ladies chain — promenade single file — four ladies backtrack — second time around turn partner right — girls star left — across ring, box the gnat — do sa do — corner swing — promenade.

Comment: Well played music in samba rhythm. Tune takes practice to sing. Dance is well written and many will find a place for this in their program.
Rating ☆☆

PRETTY BABY — MacGregor 977

Key: B flat Tempo: 132 Range: High HC
Caller: Fenton Jones Low LA

Music: 4/4 — Shuffle Rhythm — Clarinet, Accordion, Piano, Guitar

Synopsis: (Break) Allemande — do sa do — swing — allemande — weave — do sa do — swing — promenade — swing. (Figure) Four ladies chain — chain back — circle — whirlaway — right and left grand — box the gnat — box it back — swing — promenade — swing.

Comment: A re-release on 45 RPM of an old one of "Jonesy's." Dance is fun to call and easy to dance. Flows a little more smoothly if speed is decreased just a bit. Tune has lots of range but is predominantly low and easy to sing.

Rating ☆☆

RAGTIME COWBOY JOE — Grenn 12055 *

Key: G Tempo: 128 Range: High HB
Caller: Earl Johnston Low LD

Music: Standard 2/4 — Trumpet, Banjo, Piano, Drums

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Beverly Hillbillies	Jewel 106
Dancin' Thru The Clover	Balance 111
Gonna Raise A Ruckus	Windsor 4818
Night Train To Memphis	Square L 107
Indiana Home	Sets in Order 133

ROUND DANCES

Fraulein	Blue Star 1645
Lucky	Belco 204
Alley Cat	Atco 6626
Dancing Shadows	Windsor 4682
St. Louis Blues	Grenn 14044

Synopsis: Complete call printed in Workshop.

Comment: An exceptionally well played, high quality recording. The dance pattern is fast moving and lyrics interesting. Rating ☆☆☆

HOW HIGH THE MOON — Top 25059

Key: G **Tempo:** 127 **Range:** High HD

Caller: Bern Aubuchon **Low LC**

Music: Standard 2/4 — Clarinet, Piano, Guitar, Drums

Synopsis: (Break) Four ladies chain — roll promenade — men roll back one, promenade — heads wheel — right and left thru — cross trail — swing — promenade. (Figure) Heads right and left thru — roll away — star thru — do sa do — ocean wave — up and back — square thru — California twirl — same girl swing — promenade.

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Additional Dealers on Next Page

Comment: Instrumental is of highest quality but tune not only covers an octave in range but is predominantly high and many callers will have trouble staying up there. However, those who have good range will find this one most pleasant. Dance patterns are conventional.

Rating ☆+

II MANY TIMES — MacGregor 978

Key: G **Tempo:** 130 **Range:** High HD
Caller: Bob Van Antwerp Low LC
Music: Western 2/4 — Accordion, Banjo, Drums, Piano, Bass, Clarinet

Synopsis: (Break) Ladies promenade — partner swing — allemande — do sa do — face corner, star thru — circle — whirlaway — grand right and left — promenade — swing. (Figure) Heads go up and back — star thru — circle half — pass thru — circle half again — dive thru — substitute — substitute again — star thru — cross trail — corner swing — promenade — swing.

Comment: Music is well played and has good rhythm. Tune is not too easy to sing but good voices will not have trouble. Dance patterns are conventional and most dancers will enjoy them.

Rating ☆☆

HEART OF MY HEART — Blue Star 1658 *

Key: F **Tempo:** 129 **Range:** High HC
Caller: Andy Andrus Low LC
Music: Western 2/4 — Saxophone, Banjo, Violin, Guitar, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A fast moving, well timed dance that is easy to call and fun to do. Music has good rhythm and the tune is well chosen.

Rating ☆☆☆

HER FRONT DOOR IS OPEN — Square L 110

Key: E flat **Tempo:** 125 **Range:** High HB
Caller: Dusty Randell Low LC
Music: Western 2/4 — Violin, Piano, Guitar, Bass, Rhythm Guitar

Synopsis: (Break) Girls star left — partner swing — allemande — do sa do — heads left square thru — allemande — do sa do — promenade. (Figure) Heads half sashay — up and back — star thru — right and left thru — actives split

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two round one — centers arch, ends dive thru — pass thru — right and left thru — dive thru — square thru $\frac{3}{4}$ — swing — promenade.

Comment: Music is excellent. The dance patterns are smooth, well timed and the lyrics have good meter. Figure is unusual and dancers may need some previous explanation.

Rating ☆+

SWING THAT MAID — Blue Star 1660

Key: E flat **Tempo:** 127 **Range:** High HB
Caller: Marshall Flippo Low LD

Music: Standard 2/4 — Guitar, Saxophone, Piano, Clarinet, Drums, Bass

Synopsis: (Break) Circle — gents star, right — partner left — corner swing — allemande — pass one — partner swing — promenade. (Figure) Heads lead right, circle to a line — right and left thru — Dixie style — left hand swing — Dixie chain — girls turn and swing — promenade.

Comment: Dance is a smoothy and music is quite danceable.

Rating ☆☆

CHANGES — Balance X112

Key: E flat **Tempo:** 128 **Range:** High HB
Caller: Ed Gilmore Low LD

Music: Standard 2/4 — Piano, Banjo, Tuba

Synopsis: (Break) Allemande — swing — promenade half way — wheel — gents backtrack — do paso — corner do sa do — promenade partner. (Figure) Ladies chain — chain back — all eight star right — reverse to left hand star — gents reach back and pull the ladies thru — do sa do — swing — promenade.

Comment: A re-release of dance that was very popular a few years back. The use of a tuba bass plus some excellent piano work makes this instrumental outstanding.

Rating ☆☆☆

SWING ME A LITTLE BIT — Top 25058

Key: G **Tempo:** 129 **Range:** High HC
Caller: Ralph Kinnane Low LE

Music: Standard 2/4 — Clarinet, Piano, Banjo, Accordion

Synopsis: (Break) Circle — allemande — swing — star promenade — girls backtrack — second time do sa do — allemande — promenade — swing. (Figure) Side ladies chain — heads square thru $\frac{3}{4}$ — cross trail — behind sides,

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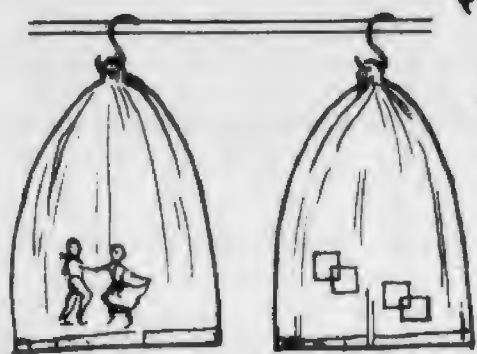
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star thru — double pass thru — first left, next right — right and left thru — square thru $\frac{3}{4}$ — allemande — promenade — swing.

Comment: Music is well played but lacks bass. Tune is interesting and easy to sing. Dance patterns are conventional and well timed. Some callers will want to change meter but basically this one is a good dance.

Rating ☆+

DRY BONES — Windsor 4819 *

Key: Eb, F, G **Tempo:** 130 **Range:** High HD

Caller: Bruce Johnson Low LD

Music: Standard 2/4 — Clarinet, Piano, Guitar, Drums, Bass, Baritone Sax

Synopsis: Complete call printed in Workshop.

Comment: Strictly a novelty number. Dance patterns make it interesting but the tune has a great deal of repetition so caller's style will make or break this one. Changes key three times and last time brings it to the high side for some callers.

Rating ☆☆☆

MATILDA — Sets in Order 135 *

Key: B flat **Tempo:** 128 **Range:** High HC

Caller: Bob Page Low LB

Music: Samba 2/4 — Guitar, Piano, Drums, Bass, Accordion

Synopsis: Complete call printed in Workshop.

Comment: A fast moving dance in a lively Samba

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Rating S.I.O.

GREEN RIVER — MacGregor 979

Key: D **Tempo:** 128 **Range:** High HB

Caller: Chuck Raley Low LA

Music: Western 2/4 — Accordion, Bass, Guitar

Synopsis: (Break) Four ladies chain — chain back — star thru — promenade — heads wheel around — right and left thru — cross trail — allemande — weave — promenade. (Figure) Heads up and back — half square thru — circle to a line — up and back — star thru — do sa

do — ocean wave — swing thru — box the gnat — swing — promenade.

Comment: Music uses but three instruments and is the style used by this label several years back. Dance patterns are interesting and offer "swing thru" figure that is gaining in popularity. Many callers will like it for that reason. Timing could be better. Rating ☆+

WALTZING MATILDA — Lore 1041

Key: D **Tempo:** 127 **Range:** High HD

Caller: Garry Cohen Low LA

Music: Western 2/4 — Violin, Guitar, Piano, Drums, Bass, Clarinet

Synopsis: (Break) Bow — allemande — grand

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right and left — promenade — —heads wheel — right and left thru — cross trail — allemande — promenade. (Figure) Heads up and back — cross trail — turn back — left square thru 1/2 way — allemande — box the gnat — pull by — promenade — corner do sa do — swing.

Comment: Recorded by an Australian boy. You will enjoy his calling. The music is adequate and the dance patterns are conventional. Range of tune is wide but good singers can handle. Timing will have to be adjusted for some groups. Range ☆+

HEART OF MY HEART — MacGregor 976

Key: E flat Tempo: 116 Range: High HB

Caller: Don Stewart

Low LB

Music: Western 2/4 — Guitar, Accordion, Bass

Synopsis: (Break) Allemande — promenade — heads wheel — star thru — right and left thru — square thru 5 hands — allemande — grand right and left — promenade. (Figure) Heads up and back — square thru — star thru — right and left thru — star thru — right and left thru — cross trail — allemande — grand right and left — pass partner — do sa do — promenade.

Comment: Music is of the style used by this label a number of years back. The dance patterns are conventional. The tempo is very slow but is recorded low enough that some increase is possible. Rating ☆+

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THAT'S MY WEAKNESS — Blue Star 1653

Key: E flat **Tempo:** 123 **Range:** High HE

Caller: Sal Fanara Low LE

Music: Western 2/4 — Piano, Clarinet, Guitar,
Violin, Bass, Drums, Saxophone

Synopsis: (Break) Allemande — right, left — do
paso — new corner right — her by left — gents
star right $\frac{3}{4}$ — turn left — four ladies chain —
chain back $\frac{3}{4}$ — allemande — do sa do —
promenade — swing. (Figure) Heads half
square thru — right and left thru — dive thru
— left square thru $\frac{3}{4}$ — 8 chain thru — right
and left thru — dive thru — pass thru — cor-
ner swing — promenade — swing.

Comment: Tune is bouncy and recording is slow.

Unfortunately the key selection puts this in a
high voice range so increasing the speed may
cause voice problems. Dance patterns are in-
teresting. Timing is rushed. Rating ☆

ANYTIME — Blue Star 1654

Key: E flat **Tempo:** 126 **Range:** High HD

Caller: Bob Fisk Low LC

Music: Western 2/4 — Piano, Saxophone, Drums,
Guitar, Violin

Synopsis: (Break) Ladies chain — circle — alle-
mande — right and left for a thar star — slip
clutch, allemande — pass one — do sa do —
promenade. (Figure) Side ladies chain right —
head gents and corner go up and back — star

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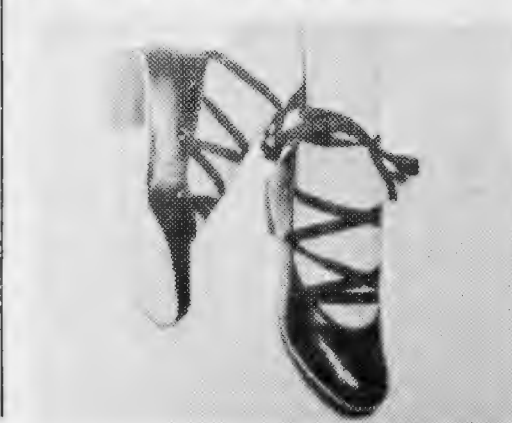


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thru — California twirl — promenade.

Comment: Good music and an interesting dance
pattern. Voice range is quite comfortable with
the one high note easily left out if it causes
trouble. Lots of action in this one but plenty
of time to do it. Rating ☆☆

HOEDOWNS

RICK'S RAMBLE — Golden Square 6503

Key: G **Tempo:** 128

Music: (Westernaires) Guitar, Bass, Accordion

JERRY'S HOEDOWN — Flip side to above

Key: A

Tempo: 128

Music: (Westernaires) Guitar, Accordion,
Organ, Bass

Comment: "Rick's Ramble" features two guitars
with one carrying a dominant "Boogie" pat-
tern. "Jerry's Hoedown" has more instruments
that "noodle" around a basic chord pattern.

Rating ☆+

BA SANOVA PATER #1 — Wagon Wheel 100

Key: G

Tempo: 128

Music: (Wagon-Masters) Guitar, Piano, Rhythm
Guitar, Bass Rhythm Devices

BA SANOVA PATER #2 — Flip side to above

Key: A

Tempo: 128

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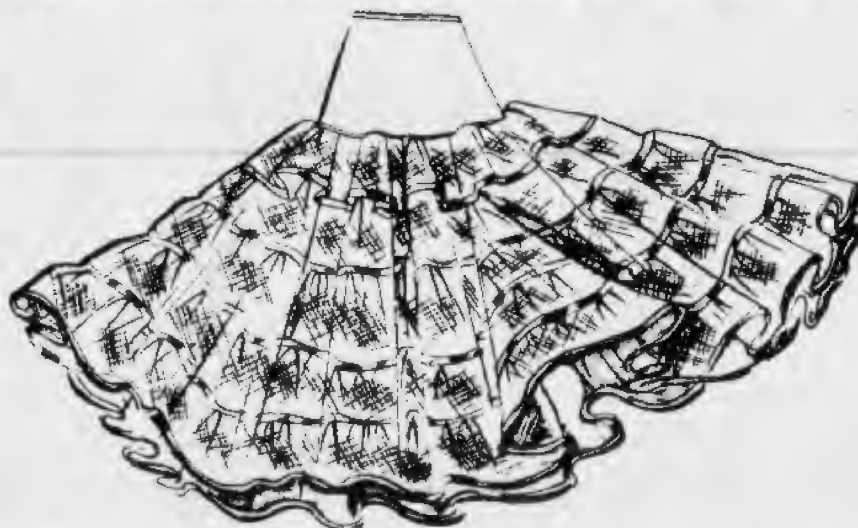
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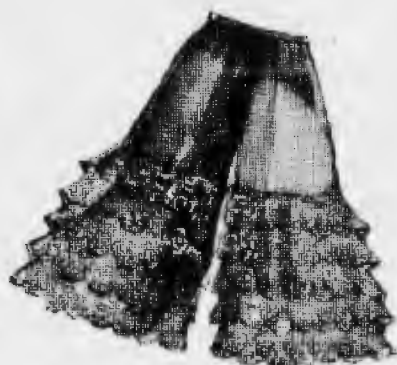
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Comment: Two rather wild hoedowns that those callers who like them different will enjoy. A little of these goes a long way. Rating ☆+

ROUNDS

SLEEPY LAGOON — Windsor 4687

Music: (Memo Bernabei) Saxophones, Trumpet, Piano, Trombone, Bass, Drums, Guitar

Choreographers: Charlie and Bettye Proctor

Comment: A medium speed waltz routine. Though the first eight measures are repeated the routine is best suited for experienced dancers.

MY IDEAL — Flip side to above

Music: (Pete Lofthouse) Trumpet, Piano, Bass, Guitar, Accordion, Clarinet

Choreographers: Dean and Lorraine Ellis

Comment: Well played and excellently recorded music. Routine is 16 measures long and is quite busy. Dance is done four times thru plus a short ending.

CHATTANOOGA CHOO CHOO — Green 14050

Music: (Al Russ) Saxophones, Piano, Drums, Bass, Trumpet

Choreographers: Manning and Nita Smith

Comment: A lively two-step that is fun to do.

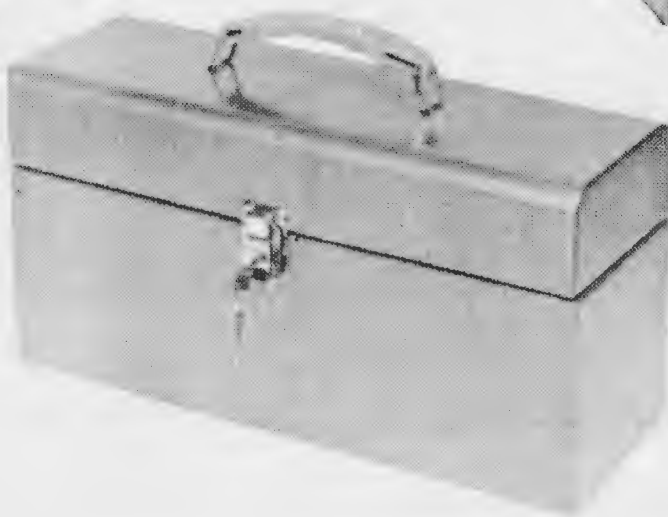
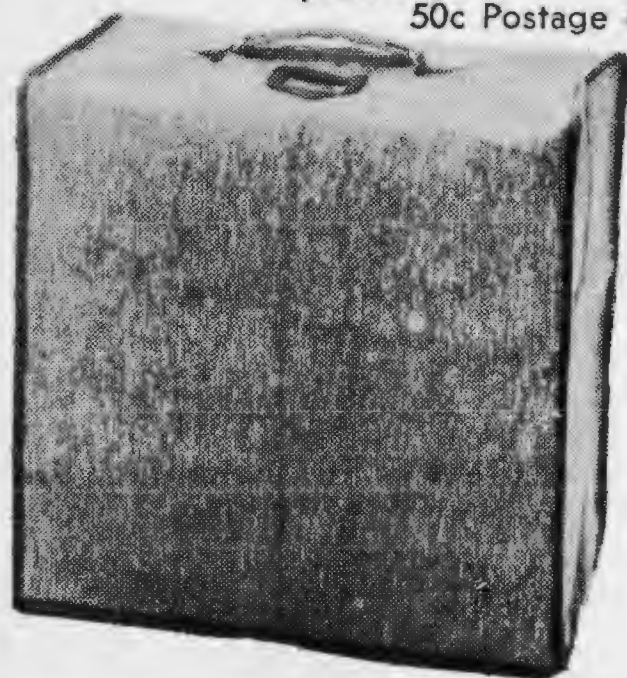
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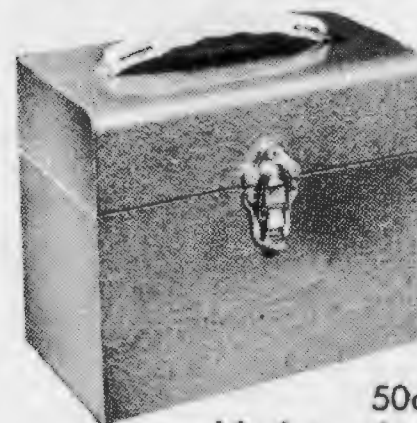
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Dance is not difficult and first eight measures are repeated.

LINGER AWHILE — Flip side to above

Music: (Al Russ) Saxophones, Trumpet, Piano, Drums, Bass

Choreographers: Lucille and Andy Hall

Comment: A smooth two-step using standard routines. Music is well played and dance is pleasant.

MY IDEAL — Blue Star 1659

Music: (Shannonaires) Saxophone, Organ, Piano,

Drums, Bass, Vibes

Choreographers: Elmer and Pauline Alford

Comment: Several sections are repeated but this routine is 40 measures long (three parts). Dance is done twice thru and uses conventional steps.

ACAPULCO — Flip side to above

Music: (Shannonaires) Saxophone, Organ, Piano, Drums, Bass, Guitar

Choreographers: Elmer and Pauline Alford

Comment: An easy routine to a lively tune. The melody has been used with several dances recently and will have conflict in some areas.



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WHAT ARE THEY WEARING?

LULU BRAGHETTA, Vallejo, Calif., models her "add-a-panel" dress. Clever Lulu bought a pretty Lanz creation but found it was not quite full enough for square dancing. She took it apart at the waistline, split the print skirt and added 8 panels of solid black, thus doubling the width at the hemline. She added also a starburst of black points around the neckline and gussets under the sleeves for more comfortable dancing. A yellow ric rac trim, orange shoes, black and orange petticoats, finish off a perky costume. Lulu cleans this cotton dress at the coin-operated places and it comes out well.

SQUARE DANCE FASHIONS CHANGE, quite subtly, over the years, and it is fun every now and then to examine the current crop for prime examples. Here are three such, photographed at Asilomar, site of the Sets in Order Institutes.



LULU



ELEANOR

ELEANOR LABEDZ, Portland, Ore., is wearing a dress of most unusual material. It was originally designed for use in Jantzen swim-suits and since Eleanor works for Jantzen she has access to this material which is not available to the public. Her one-piece dress features a 10-gore skirt that makes a full circle. The black trim is also swim-suit trim, as are the rhinestones. The fitted bodice has straight sleeves and repeats the black accent. A black stretch cinch belt, black petticoat and shoes complete the outfit. Eleanor designed and made the dress herself. It is easily washed in cold water soap.

JERE STAVE, Los Angeles, Calif., wears a fluffy party dress of peacock blue nylon with 14 yards around the hemline. The fitted bodice has a square neckline and features a ruffle set just 1" below the neckline and which runs across the front and back of the blouse at mid-shoulder. Jere's secret for keeping her puffed sleeves so full is to line them with pellow. The 4-tiered skirt is put together with ruffles and each ruffle has another ruffle sewn in the middle of it. The entire dress is underscored with a lighter blue slip which helps highlight the peacock blue. Jere sets it all off by pinning on a blue rose.



JERE

↑ ↑ ↑ ↑
2M 2L 1M 1L

①

2M 2L
1M 1L

②

W2 72
W1 71

③

W2 72
↓ ↓
W1 71
↓ ↓

④



EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

Editor's note: This month we thought we'd try something a little different, and if you'll refer back to last month's article "Deep Freeze Your Dancers" by Roland Onffroy of Boise, Idaho you'll remember the diagrams suggested in the article. We have used these same letter and number pictures here, and would be interested in your reactions to them as opposed to the photographs used previously. If these work as satisfactorily it will be quite possible to use more current experimental figures. The use of photography often holds us up from four to six months. We would welcome your reactions.

A FRIEND OF OURS FROM LONDON, ENGLAND, now living in Florida, comes up with another maneuver for dancers in a line of four. You might try it out on your workshop.

TURN AND DEAL

By Colin J. Walton, Lake Park, Florida

From a line of four, facing the same direction, the two persons at the right end of the line execute individual left face U turn backs while, at the same time, moving to their right. The two dancers at the left end of the line move forward slightly, then individually right face U turn back and maneuver slightly to their left to finish behind the other couple.

The diagrams shown at the left are self explanatory. You'll note that we are using only couples one and two (1M and 1L represent man number one and lady number one, etc.). You'll find some workshop samples using Turn and Deal on page 40.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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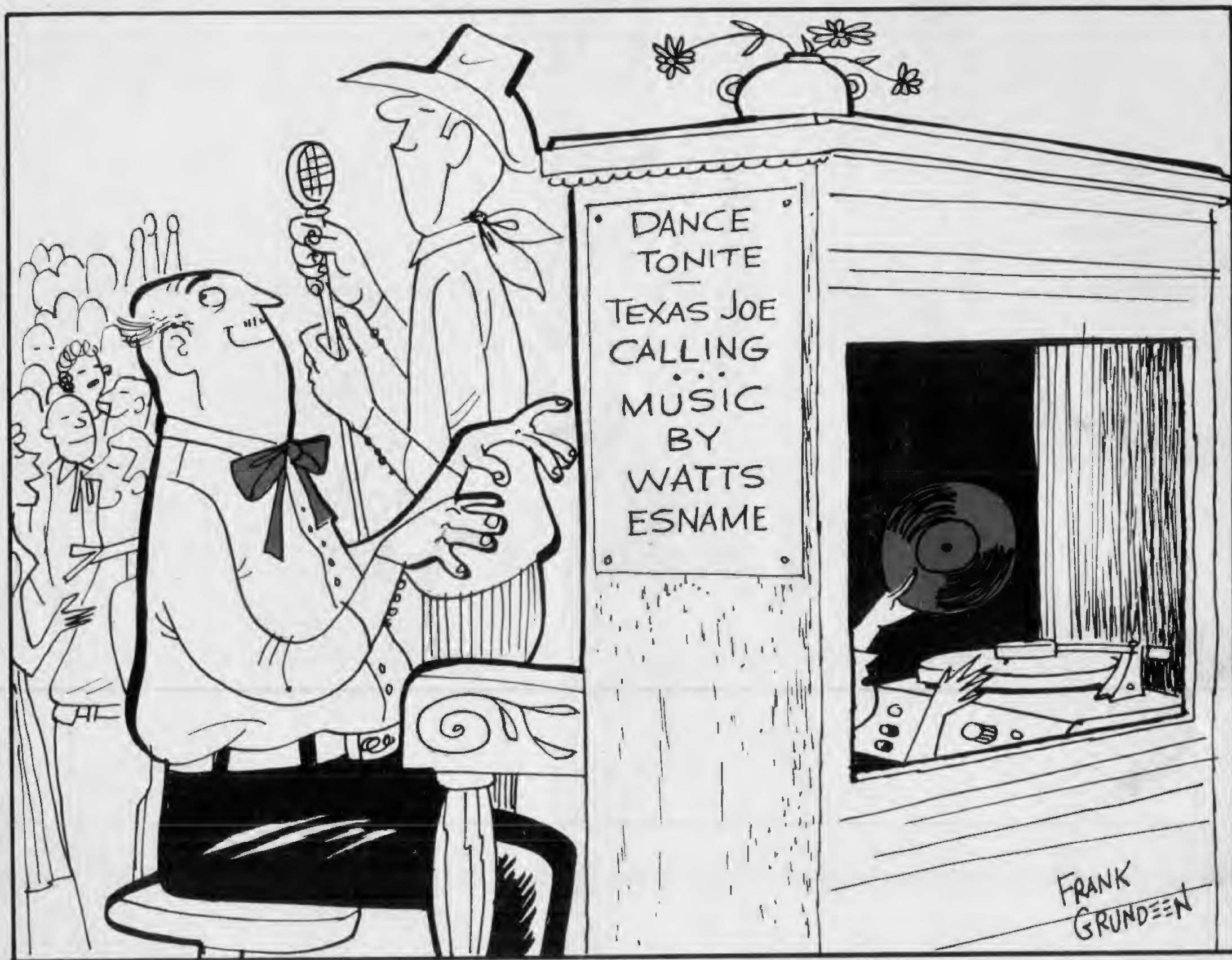
A NOTE FROM THE DESIGNER...



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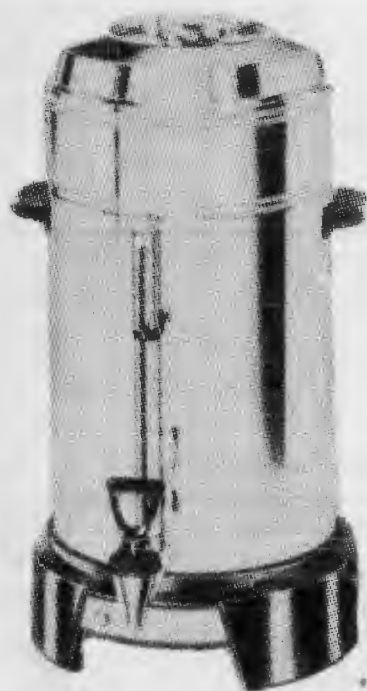
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